INDIA and SOUTH-EAST ASIA

Lokesh Chandra

INDIA AND SOUTH-EAST ASIA

ŚATA-PIṬAKA SERIES

INDO-ASIAN LITERATURES

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Reproduced in original scripts and languages
Translated, annotated and critically evaluated by
specialists of the East and the West

Founded by
Prof. RAGHUVIRA *M.A., Ph.D., D.Litt. et Phil.*
Continued by his son
Prof. LOKESH CHANDRA

आचार्य—रघुवीर—समुपक्रान्तं

जम्बुद्वीप-राष्ट्राणां
(भारत-नेपाल-गान्धार-शूलिक-तुरुष्क-पारस-ताजक-भोट-चीन-मोंगोल-मञ्जु-
उदयवर्ष-सिंहल-सुवर्णभू-श्याम-कम्बुज-चम्पा-द्वीपान्तरादीनां)

एकैकेषां समस्रोतसां संस्कृति—साहित्य—समुच्चय—
सरितां सागरभूतं

शतपिटकम्

INDIA AND SOUTH-EAST ASIA

LOKESH CHANDRA

INTERNATIONAL ACADEMY OF INDIAN CULTURE
and ADITYA PRAKASHAN, NEW DELHI

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PREFACE

The South-East is a cultural perspective aptly named *āgneyī* the direction of the God Agni. It is reflected even in the Sino-Japanese Mahākaruṇāgarbha maṇḍala of the 8th century where Agni is surrounded by sages: Aṅgiras with his consort Gautamī and Ātreya with his consort Bhṛgvī. In the Pao-hsiang Lou pantheon Agni is surrounded by eight ṛṣi's Aṅgiras, Vasiṣṭha, Garga, Mārkaṇḍeya, Gautama, Kāśyapa, Shan-ch'eng-ming-yang and Su-chi-i (the Sanskrit names of the last two have to yet to be found). In Indic terms, the conceptual space of SE Asia endows it with the serenity of the mind, the grandeur of structures, the profundity of expression derived from Sanskrit. The SE is the mind ground of the sages, the rishis, and as such the marvellous manifestation of the Hindu-Buddhist genius. To cite Prof. Sylvain Lévi (1938:28)* "c'est dans le lontain Cambodge et la lontaine Java qu'il faut chercher les deux merveilles issues du génie indien: Angkor et Boro-boudour."

We begin with Thailand in whose heart flows the living stream of sacred time. The monastic skyline of Bangkok, Rāma X as her king, Ramakien in performances, and the original homeland of the Thais in the all-Yunnan kingdom of Nanchao echo their past and present. Prohibition of cow slaughter (p.16), Sanskrit terms in daily life, in academia and administration, Sanskrit names of Thai cities are our shared empire of words.

They are followed by Prof. RaghuVira's conversations with Thai intellectuals, his visit to the Royal Brāhmaṇa temple, the role of traditional cultures and technological progress, Thai decorations like 'The Rāma Medal' are their richesse. I have detailed my visit to Thai monasteries in 1970, a prayerful ramble early in the morning at 4.30 am to Wat Arun, the temple of the Rising Sun to witness the divine radiance of the gāyatrī hymn that we have recited over millennia. Bangkok is a pilgrimage for us where we can witness Brahmā holding the Four Vedas in his four hands and being worshipped by thousands of young boys and girls whose overbrim offerings of flowers have to be carried away by trucks every fifteen minutes. Thai manuscripts illustrating Hindu deities, evolution of the Rāmāyaṇa, the Triśūla Throne Room, the Chariot of Heaven ritual on the 100th day of the demise of the late King Bhumibol, ubiquitous Sanskrit terminology of Thai are the smile of Thai culture that radiates serenity in modernity.

The second part relates the cultural relations of India and Laos. The giant image of the Buddha in the half-gloom of caves, sprawling monasteries, different traditions of music, the stories of the Pañcatantra, or the Crown Prince of Laos writing a new version of the Rāmāyaṇa, based on Vālmīki in 1966 are horizons of the rising mind.

The third part pertains to Srilanka, the Land of Pali, where Prof. RaghuVira was closely associated with the Swabhasha movement and he visited Colombo in 1954 to lend it strength.

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* *L'Inde Civilisatrice*, Adrien Maisonneuve, Paris, 1938.

Indo-Ceylon Friendship Association was formed to deepen the relationship. Prime Minister Sirimavo R.D. Bandaranaike visited New Delhi in 1963 to discuss the Chinese incursion into India in 1962. My welcome address to her during the second visit in 1964 deals with the symbolism of the heavenly maidens of Sigiriya.

A Simhalese commentary on the Amarakośa, contacts between Abhayagiri monastery and Indonesia, identification of the Avukana colossus as coming from Avagāna or Afghanistan add new dimensions to the historic perceptions of Srilanka. An invitation took me to Srilanka in 1980 where I traversed the journey of culture over 23 centuries. Worship of Hindu deities, devale (*devālaya*) or Hindu temples near Buddhist monasteries, Mahāyāna images as of the Four Lokapālas show the interweave of multiple narratives in the exigencies of lived realities.

The fourth part begins with the opening of a Buddhist centre in Indonesia in 1932. Sanskrit element in the language of the Philippines narrated in *Sanskrit in Indonesia* opened up a national debate. The promotion of Dr. Sharada Rani and Dr. Sudarshana Singhal was a historic event that Indians had begun to study Old Javanese literature and philosophy. Teaching of the Rāmāyaṇa and Mahābhārata at the Academy Karawitan Jakarta, the translation of Sutasoma the source of the national motto of Indonesia, Mihir Sen's voyage of friendship to Bali in ancient style galleons, and above all my herculean effort at the International Congress of Orientalists to get a resolution passed for the restoration of the Borobudur, are narrated as the glorious imperium of Indonesia's culture. Translation of the OJ Rāmāyaṇa Kakawin, the First International Rāmāyaṇa Festival and Seminar, the discovery of the beginning of the Sanskrit text of Jānakīharaṇa reconfigure the literary creativity of the Javanese. Dr. Satyawati Suleiman came to Delhi for performing rites to restore her family life. We gave her a new name: Sarasvati and she wrote on 20 Feb 1973: 'The name Sarasvati has brought me luck'. The classical straddles across the present in biophilic experience. A new and comprehensive interpretation of the Borobudur is based on the multiple processes of visualisation in several texts and the concept of four sambhāras in the Lalitavistara. The work of Voûte and Mark Long on the Borobudur, English translation of the OJ chronicles like Pararaton, Hindu Balinese intellectuals, worship mudrās of Bali, construction of the 140 metre high colossus of Viṣṇu by the Indonesian Government in 1997, translation of the OJ Brahmāṇḍapurāṇa into English is the vast empire of cultural codes narrated in this volume.

The fifth part concerns Vietnam on whose shores once there was Champa whence Chinese emperors and the Japanese Emperor Shomu got their masters and manuscripts. Imperial dance repertoire of Japan still has three dance performances which Buddhasthira of Champa took to Japan for the consecration of the Daibutsu of Nara on 9 April 752. The Sanskrit inscriptions of Champa are masterpieces of subtle alliteration of the kāvyas.

This book chronicles the dynamism, the fire, the Agni of the Āgneya (SE) direction across the past that shades into the present with tomorrows inside.

Lokesh Chandra

INDIA AND THAILAND

1. FROM THE SEVENTH CENTURY TO THE PRESENT

To bathe in the living stream that flows in thy heart,
Whose water descends from the snowy heights of a sacred time,
On which arose, from the deep of my country's being,
The sun of Love and Righteousness.
Rabindranath Tagore

Thailand shares with India light and shades of Wisdom and Compassion (*prajñā* and *karuṇā*) in the tranquility of time.

The city of Bangkok has a unique **skyline** of the spires of temples: like Kumbhakonam in south India which prides in having a kumbha (कुम्भ kumbha) at every corner (koṇa कोण). If we ascend the roof of any highrise building in Bangkok, the Divine of the monastic spires surrounds the eyes. We have yet to see such a splendour of the Divine in the skyline of Delhi.

The **Rāmāyaṇa** is painted in Thai monasteries. It is illustrated as bas reliefs at Wat Po, a temple that stands on a tongue of land guarded by two canals. It is the nucleus from which modern Bangkok grew. Here repose the ashes of the first king of the ruling Chakri dynasty. If Thailand has an *omphalos*, it is here. And it is consecrated by the Ramakien, which is the Thai pronunciation of Rāmakīrti. The Kings of Thailand become Rama on coronation. The coronation ceremonies are performed by Śaiva priests, who live near the Thai-Bharat Cultural Lodge. Painting, dance-drama and sculpture are dominated by the Ramakien. In the timeless continuum of Thai perspective, both Rāma of Ayodhya and the historical Ram Kamheng (Rama the Valiant) of Sukhothai reign supreme. They are the deeper furnishings of the Thai mind. Wat Po enshrines the relics of the king who wrote himself into a relationship with Rāma. The people bring him flowers to this day.

There are three versions of the Rāmāyaṇa in Thai. They are written in ornate verse (*kāvya*) either to be read or sung in dramatic performances. All of them have the honour of originating from royal pens of three Thai kings. The Thai versions agree in the main with Vālmīki, but exotic episodes were introduced in them, some of which can be traced back to the Tamil version of the Ramayana.

The Thai Ramakien ends with a banquet in the holy palace atop Mount Krailat (Kailash). Phra Isuan (Īśvara) is the host to Phra Ram and Nang Seeda (Sītā). The couple reaffirm their marriage vows. While the heavens sang and the earth danced, the couple was borne back to Ayuthaya aboard the diamond chariot of Phra In (Indra).

Khon is a mask performance depicting the scenes from the Rāmāyaṇa. Each character may be recognized by his colour, such as Rāma in deep green, Lakṣmaṇa in gold, Hanumān in white, and Sugrīva in red. The performance is accompanied by **music** played on instruments modelled after those of ancient India. They are:

Oboe playing the melody (Suṣira सुषिर)
Drum with one face (Atata अतत)
Drum with two skins connected by means of straps (Vitata वितत)
Two-faced drum with skins fastened with nails (Ativitata अतिवितत)
Gong working the cadence (Ghana घन).

The Thai **alphabet** is of Indian origin. In 1283, Ram Kamhaeng, the great king of the Sukhothai dynasty instituted the present Thai alphabet. Though modelled on the Indian, through the medium of the Khmer or Cambodian characters, the Thai alphabet differs from the Indian and the Cambodian sources in certain essential points.

Thailand has manuscripts of **Devarūpa** which depict Hindu gods, like Lord Śiva. Brahmin priests officiate at royal state ceremonies, as Buddhism has no royal rites. The Hindu rituals of the Thai court and state invest the king with full majesty of divinity.

The Thai language is full of **Sanskrit words**: विद्याकार is academic, उत्साहकर्म is industry, क्षेत्रकर्म is agriculture, स्थानी is station, रथयन्त्र is motor car, दूरलेख is telegram. The Thai pronunciation is very different, e.g. Nakon Pathom for नगर प्रथम the first city where Buddhism or Hinduism landed. Kṣatriya in Sanskrit denotes the warrior class but in Thai it has become *kasat* and means king only. *Manuṣya* is pronounced *manut*, and *rāṣṭra* is *rat* 'people'.

Buddhism flourished in Thailand as early as the first century CE. Archaeological finds of images and inscribed terra cotta at Phra Pathom belong to this period.

Dvaravati was a flourishing kingdom in the early seventh century. Fine **sculptures** with strong influences of Gupta art have been found from ruined sanctuaries. Sanskrit inscriptions of the eighth century stem from southern Thailand.

Around the middle of the 13th century **Thais drove out the Cambodians** who had dominated since the ninth century. The Thai king Śrī Sūryavaṁśa Rāma Mahādhārmikarājādhirāja introduced Theravāda Buddhism, adopted the life of a monk, and spread Theravāda all over the country.

The **original home** of the Thai tribes was Yunnan. Their kingdom was incorporated in China in 1279–1368. They had to flee to India as Tai or Ahom in Assam, to Myanmar as Shan, and to Thailand as Siam. Sam in Assam, Shan and Siam are the Shan tribes.

The establishment of civilization in Yunnan is attributed to the arrival of three sons of Emperor **Aśoka** and their uncle by the *Chi ku tien shuo* annals of 1265. Two of the sons settled down at the Golden Horse Mountain and Jade Green Fowl Mountain. In 720 the third Nan-chao King honoured the four royal Indians.

The first all-Yunnan kingdom of **Nan-chao** was established in 649 by the Meng family on the prophecy of a Brahmin. The Brahmin monk came from India and stayed at the mountain according to the *Nan chao t'u chuan* (NCT, dated to 899). Inspired by the sanctity of the Brahmin, two ladies Hsün-mi-chiao and Meng Hui took vegetarian food from their homes to the top of Mount Wei where the Brahmin monk was sitting on a rock. He prophesied that in three month's time Meng Hsi-nu-lo working with others in the fields will become king. Two paragons representing civil and martial virtues helped the king to govern the realm. They requested the Brahmin for written instructions and he gave them the Book of *Feng*. Twelve celestial warriors rode to the kingdom so that its borders expanded. They were a manifestation of Ajeya the palladium of the State. The Brahmin was murdered by evil doers. He was revealed as a manifestation of Avalokiteśvara, His image was installed on the mountain top and adored by the royal family.

The NCT narrates that Hsing Tsung was worshipping at the Iron Pillar when the king-bird flew down from the pillar's top and perched on his shoulder, who later on became the second king. The king-bird is the royal Garuḍa, represented on tops of later pagodas erected by the Nan-chao kings, as the sanctification of their kingdom. They remind of the Garuḍa Pillar at Besnagar in India to symbolise that the King is an incarnation of Viṣṇu. In the time of the second king Hsing Tsung, another Brahmin monk came to the village from beyond the Mekong. He was not welcomed and escaped to Mount Ch'iang-fou where he met the Commander-in-chief of P'u-chü. He went further on to the territory of Ho-ni Commander-in-chief, and it prospered greatly by his presence.

The Nan-chao kings had links with the T'ang royal house, but were independent. China twice sent armies to subdue Nan-chao between 751 and 754, but suffered defeats. It left a deep impression on the Chinese. A poem by Po Chu-yi vividly describes the dread of Chinese village-men when drafted for service in Yunnan. They trembled at the thought that they would have to wade across rivers in hot moist climate with the certainty that many would die of fever. Womenfolk lamented that thousands who had gone to fight the barbarians in Yunnan had never returned. When a mission was sent to the T'ang court in 819 to render homage, Venerable Chin told them that a holy man prophesied your rule and under your first King Ch'i Yunnan was given royal status and designated a realm (*kuo*).

In 825 venerable P'u-li-t'o-k'o came from India and said that Ajeya had come to the Yunnan realm. The Nan-chao emperor desired to seek out the holy works of the Brahmin. On search they found only his sandals turned to stone.

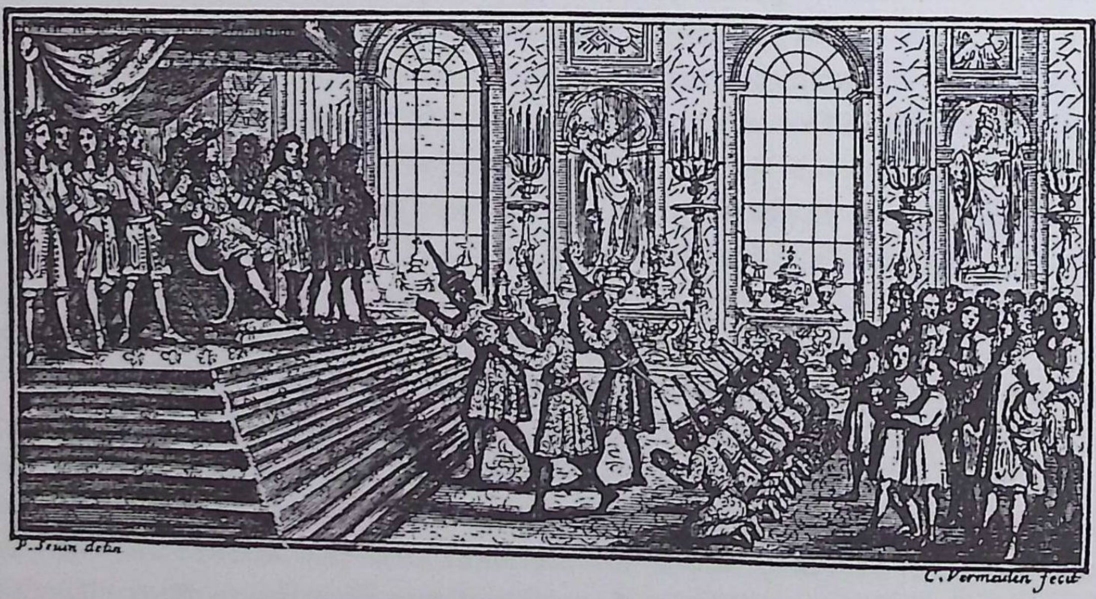
When Chinese and Tibetan threats were not a concern, the Nan-chao kings raided the Pyū capital in Myanmar in 832 and returned with 3000 prisoners. They held the capital of Annam for a short while and penetrated Szechwan as far as Chêng-tu in 829 whence they brought thousands of skilled craftsmen. In 862 they took a stone Buddha from the metropolitan Wan-shou-ssu monastery. In 858–859 an expeditionary force was sent to Myanmar to drive off a Simhalese invasion and the general brought back a gold statue of Lord Buddha.

Hostilities between Nan-chao and China broke out in 870. Nan-chao took the offensive and attacked Ch'eng-tu.

In 880 King Mahārāja (r. 877–97) paid a state visit to the city of Tien, worshipped the two sons of Aśoka on the Golden Horse Mountain and Green Fowl Mountain, set up shrines for all the four. Aśoka symbolised the Cakravartin and King Mahārāja solemnised his status of Cakravartin by shifting the capital. The two mountains were centres of supernatural powers since Western Han, for Emperor Hsüan sent officials to investigate them in 61 BC (Soper 1970:1.39). A K'un-lun or Indonesian beauty carried a small devotional bronze or painting of Ajeya in Śrīvijaya style to protect her on the way to a new and remote home. King Mahārāja was flooded with emotion on receiving the Ajeya Avalokiteśvara. Ajeya is Ajita Maitreya, as the Mithraic palladium of the State.

In 897 the Minister of Rites went to inspect a mountain with fifty horsemen, and found the holy image of Ajeya. King Mahārāja Meng Lung-shun (r. 877–97) had his image cast in gold. In the Long Scroll Mahārāja is dressed in Indian fashion (bare torso and patterned dhoti), and the caption calls him Mahārāja. He is called the Earth-Wheel King or cakravartin. He received from the realm of Kun-lun (= SE Asia) "une très belle fille, à laquelle it accorda ses faveurs". The son of Mahārāja had a sixteen-foot bronze Kuan-yin enshrined in the highest ranking monastery of Ch'ung-sheng-ssu in 900 CE.

The **Long Scroll** of 1172–80 done by Chang Sheng-wen under Emperor Tuan Chih-hsing of the Dali kingdom has clear Indian elements, besides Chinese and Yunnanese. The scroll ends with two Sanskrit texts written in a North Indian hand. The first is the Hṛdaya-sūtra and the second is a Realm-protecting Sutra (*Artibus Asiae* 1971:33 pl.49).



The Thai Ambassador, Phra Visuddha Sundara (Kosha Pan) presented Letter of Credence from King Narayana Maharaj of Thailand to Louis XIV at the Palace of Versailles in 1686.

The Pre-Thai kingdom of Nan-chao existed from 653 to 902, followed by civil wars and the kingdom of Dali from 738 to 902. The Dali kingdom continued until its conquest by the Mongolians in 1253. They emigrated to the fertile plains and Prince Mangrai founded the city of Chiang Mai in the north at the end of the 13th century. His contemporary Ram Kamhaeng established his **Sukhothai dynasty** and conquered as far as the Malay Peninsula upto Ligor (Nakon Sri Tharmarat). He is the first hero of Thai history and lives in Thai memory as Phra Ruang. He freed Thai principalities from Cambodian yoke and played a historic role in the formation of Thai arts and institutions from Cambodian traditions.

After a brilliant century, Sukhothai was replaced by Prince Ramathibodi (r. 1350–69) who established his capital at Ayutthaya. This dynasty held sovereignty over all Thai principalities from 1350 to 1767. After a war of four years Myanmar captured Ayutthaya and destroyed it in April 1767.

After a short interregnum of Phra Chao Tak Sin, General Chao Phya Chakri proclaimed himself king in 1782, restored the ancient frontiers, built the Royal Palace at Bangkok, the monasteries of Wat Phra Kaeo and Wat Phra Chetuphon, and founded the **Chakri dynasty**. He is styled Rama I (r. 1782–1809). His successors were:

Rama II	1809–1824	Wat Arun, Wat Suthat
Rama III	1824–1851	restored temples
Rama IV	1851–1868	King Mongkut
Rama V	1868–1910	King Chulalongkorn
Rama VI	1910–1925	King Vajiravudh
Rama VII	1925–1934	King Prajadhipok
Rama VIII	1934–1946	King Ananda Mahidol
Rama IX	1946–2017	King Bhumibol Aduldej

During the reign of King Prajadhipok, Thailand became a constitutional monarchy on 24 June 1932 with a written constitution.

Thai **literature** is cognate to Pali and Sanskrit. Phra Samuthakhot (Samudraghoṣa) is written in a Sanskrit metre. Swasdi Raksa (Sanskrit: Svasti Rakṣā) is by one of the foremost Thai poets, whose pen name was Sunthorn (Sanskrit: Sundara). Today, Sanskrit is taught alongwith Pali in institutions of higher learning for Buddhist monks.

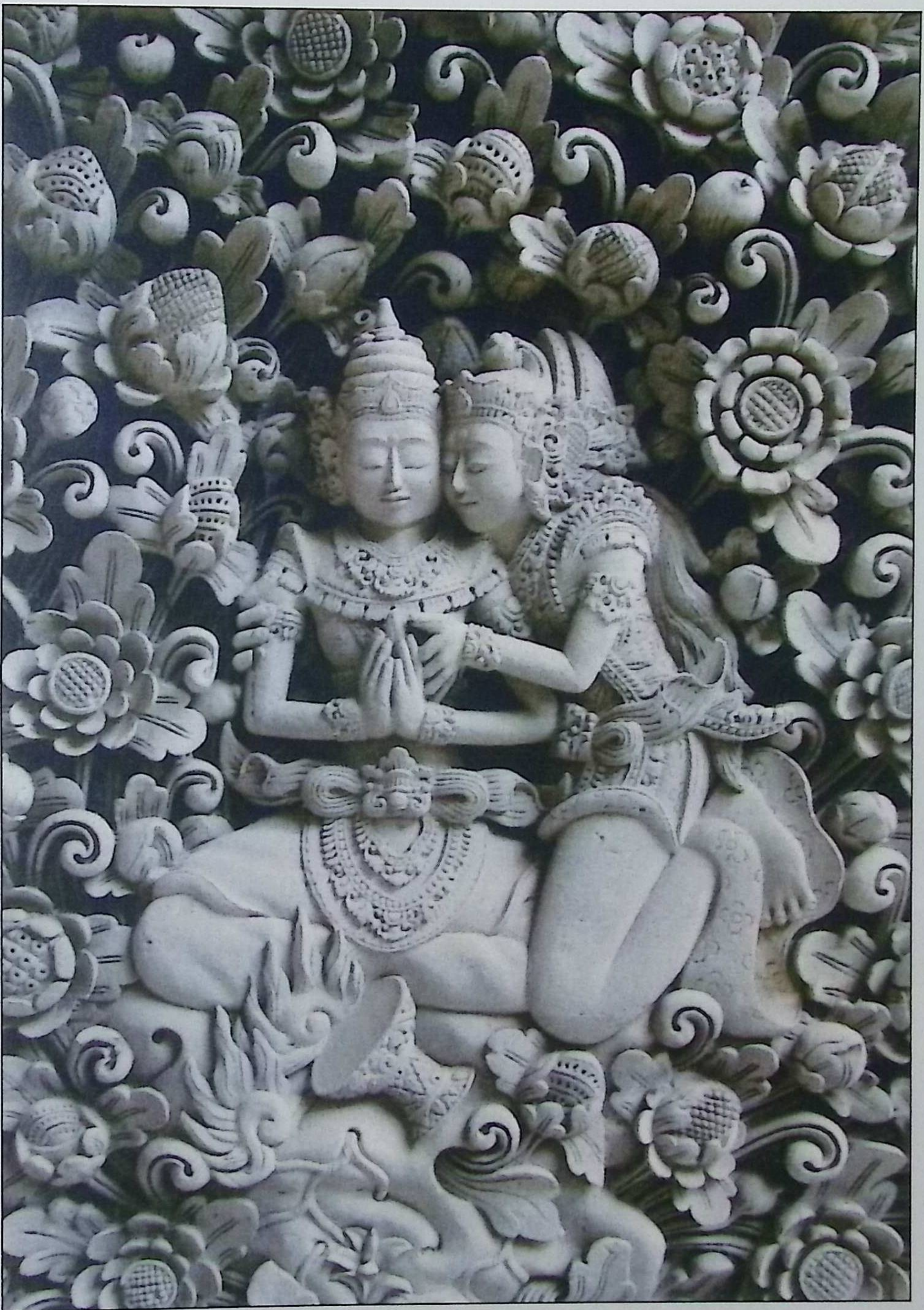
The songkran festival of Thailand is saṅkrānti in India.

Thai dancing begins with the mudrā *thep-pranom* 'salutation of the celestials' (Sanskrit: *deva-praṇāma*). The Royal rituals of Thailand originate from Tamilnadu. The manuscripts used in them are in Sanskrit, Tamil and Thai languages.

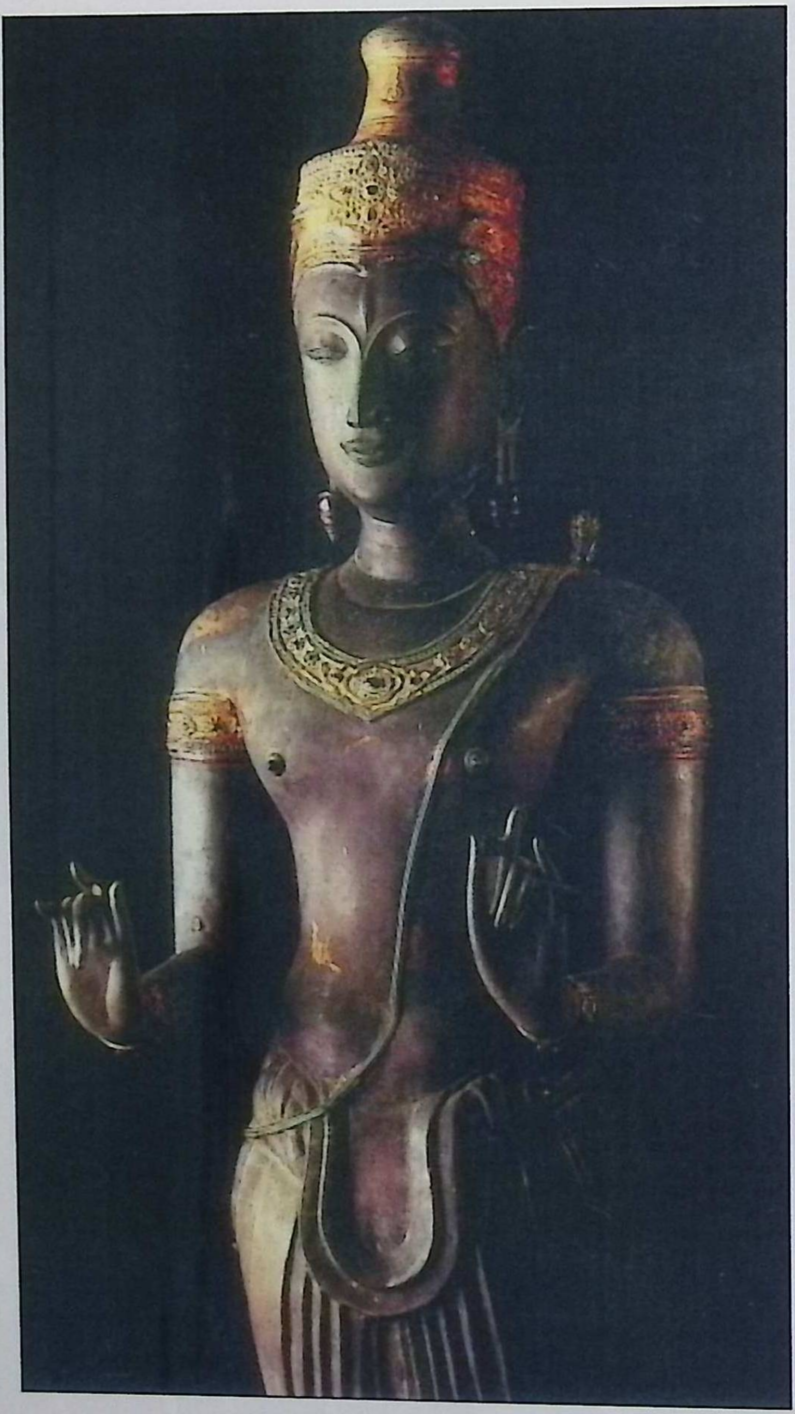
The National Library of Thailand has manuscripts of the Rāmāyaṇa with the most exquisite paintings. There are treatises on war (*dhanur-veda*) with diagrams of battle-formations.

Khmer writing was modified into the Thai script to render all the sounds of the language, and Thai literature began. The earliest masterpiece in Thai is Traibhumikatha by King Lu-thai, the son of King Rama Kamhaeng. It has graphic descriptions of Heaven, Earth and Hell. Thai life of the Buddha entitled Pra Prathom Sompot is an early Thai classic. King Rama I was a poet of merit and his Ramakien (Rāmakīrti) remains the most popular work to this day and it is used in the masked Khon dance. King Vajiravudh was a versatile writer and he adapted Nala-Damayantī and Śākuntala from Sanskrit.

Thailand is filled with song and sweet words, wrapped in the mist of compassion, that echoes the unfolding of the deeps of the soul.



Balinese painting.



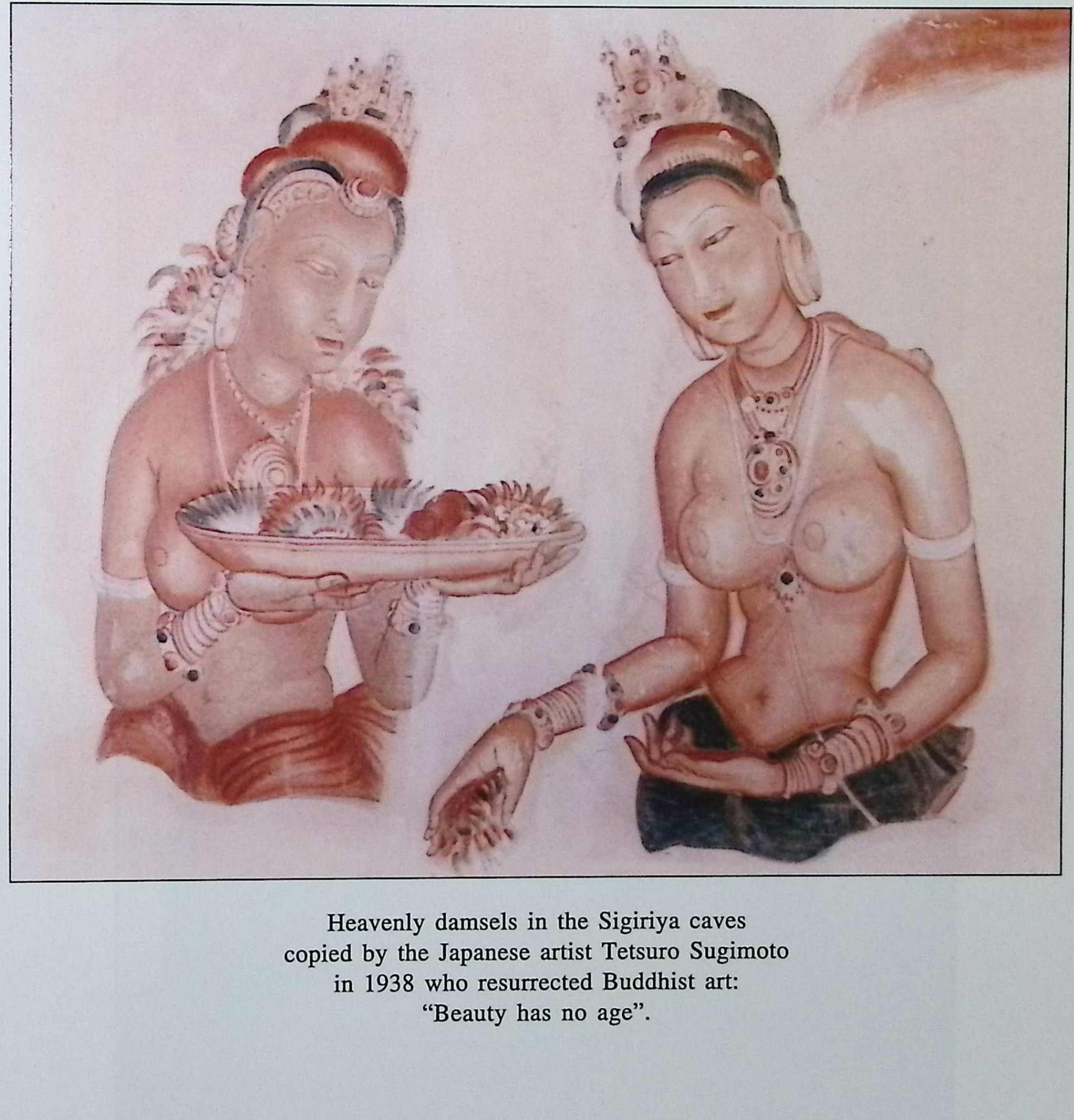
Śiva from the Sukhothai period, late 14th century, bronze with gold leaf, height 149.5 cm. The third eye on the forehead, the crescent moon, and OM decorate the jaṭā-mukuṭa. It is one the earliest and finest Hindu figures, worshipped along with Brahmā and Viṣṇu, for the sanctity of kings and the prosperity of the nation, which was sanctified and still is by the brāhmaṇas of the royal court.

The Temple of The Emerald Buddha
BANGKOK

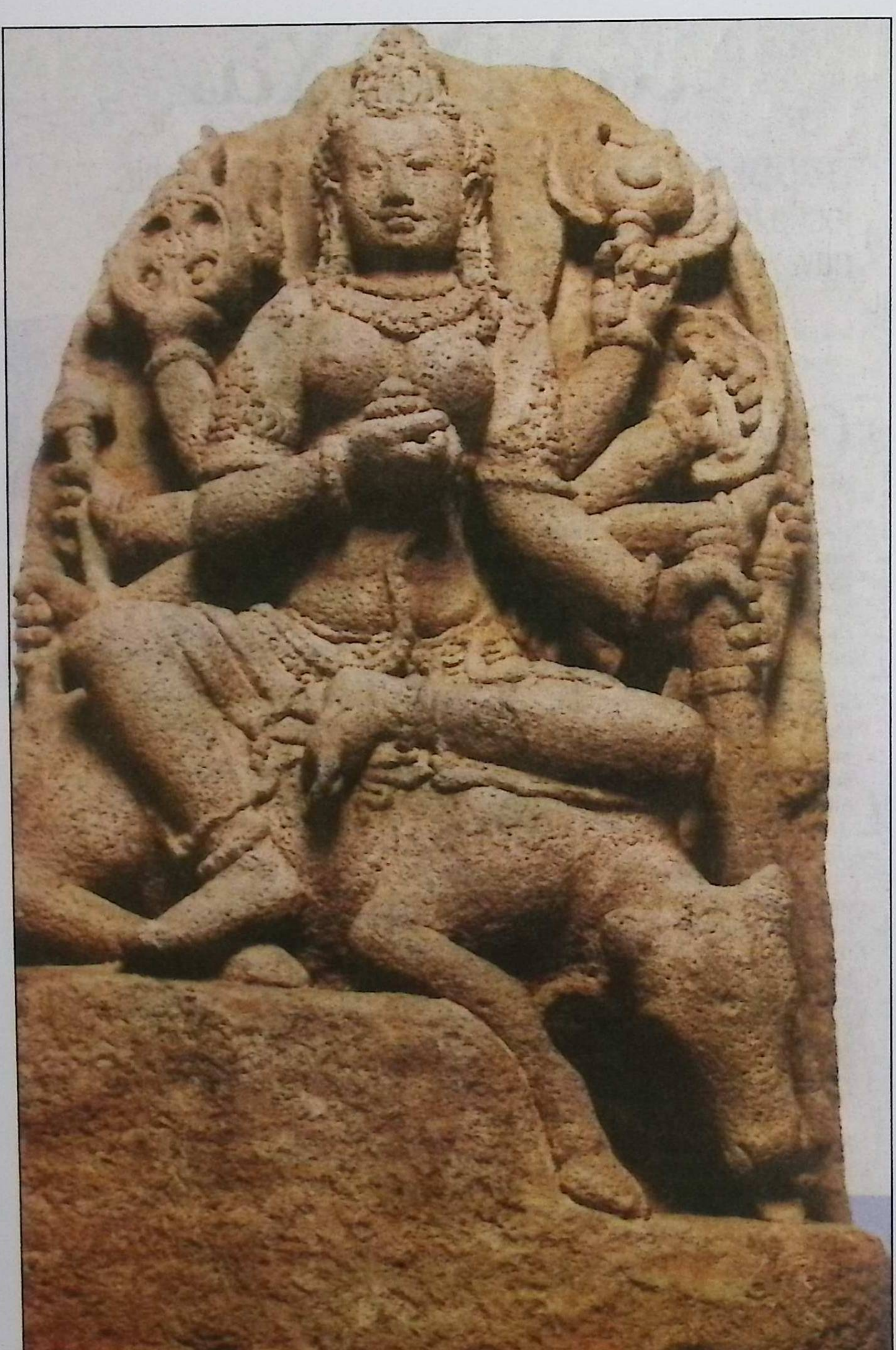
The Temple of the Emerald Buddha, Bangkok.

Entrance to the Temple of the Emerald Buddha (Wat Phra Keo), Bangkok.

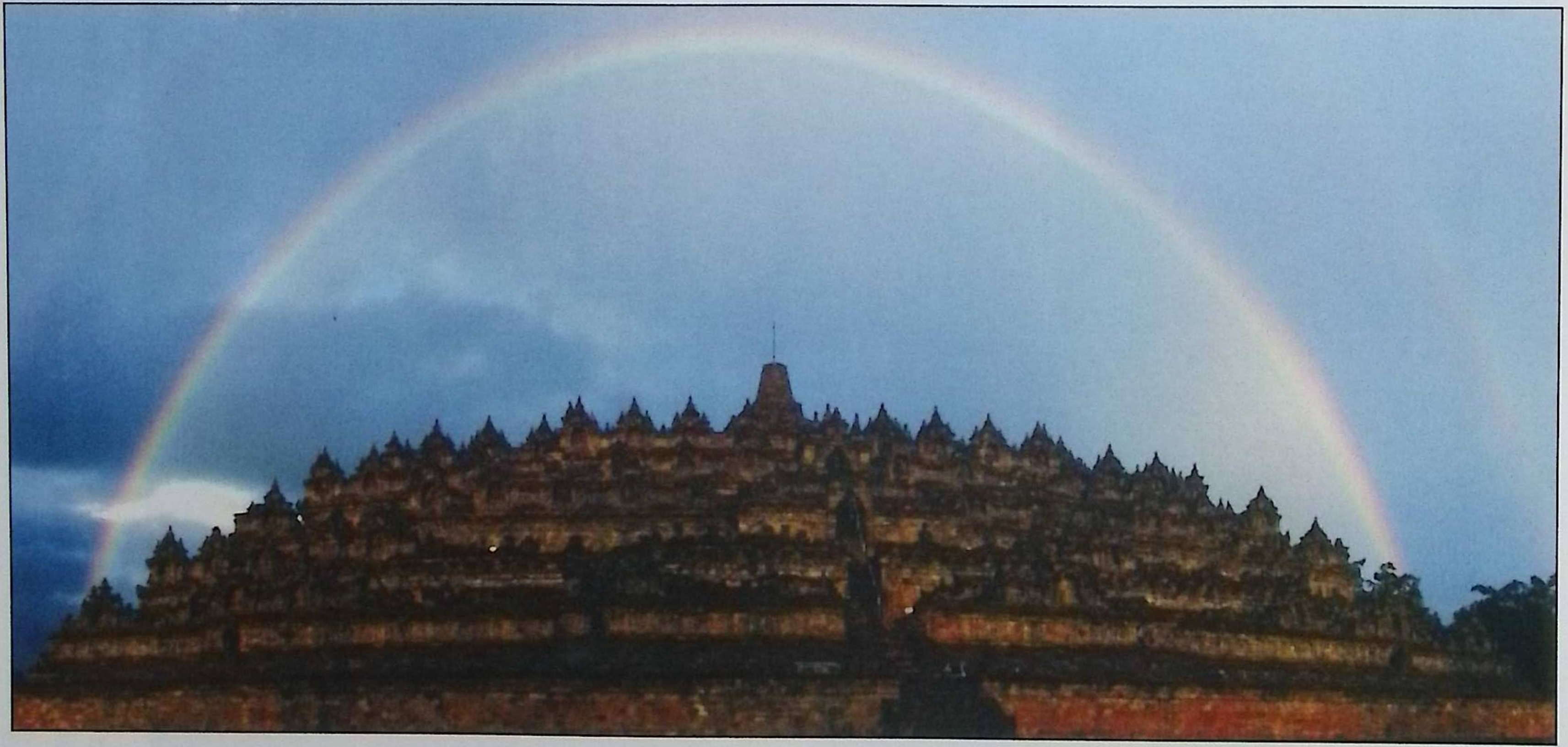
Wat Arun, Temple of the Rising Sun.



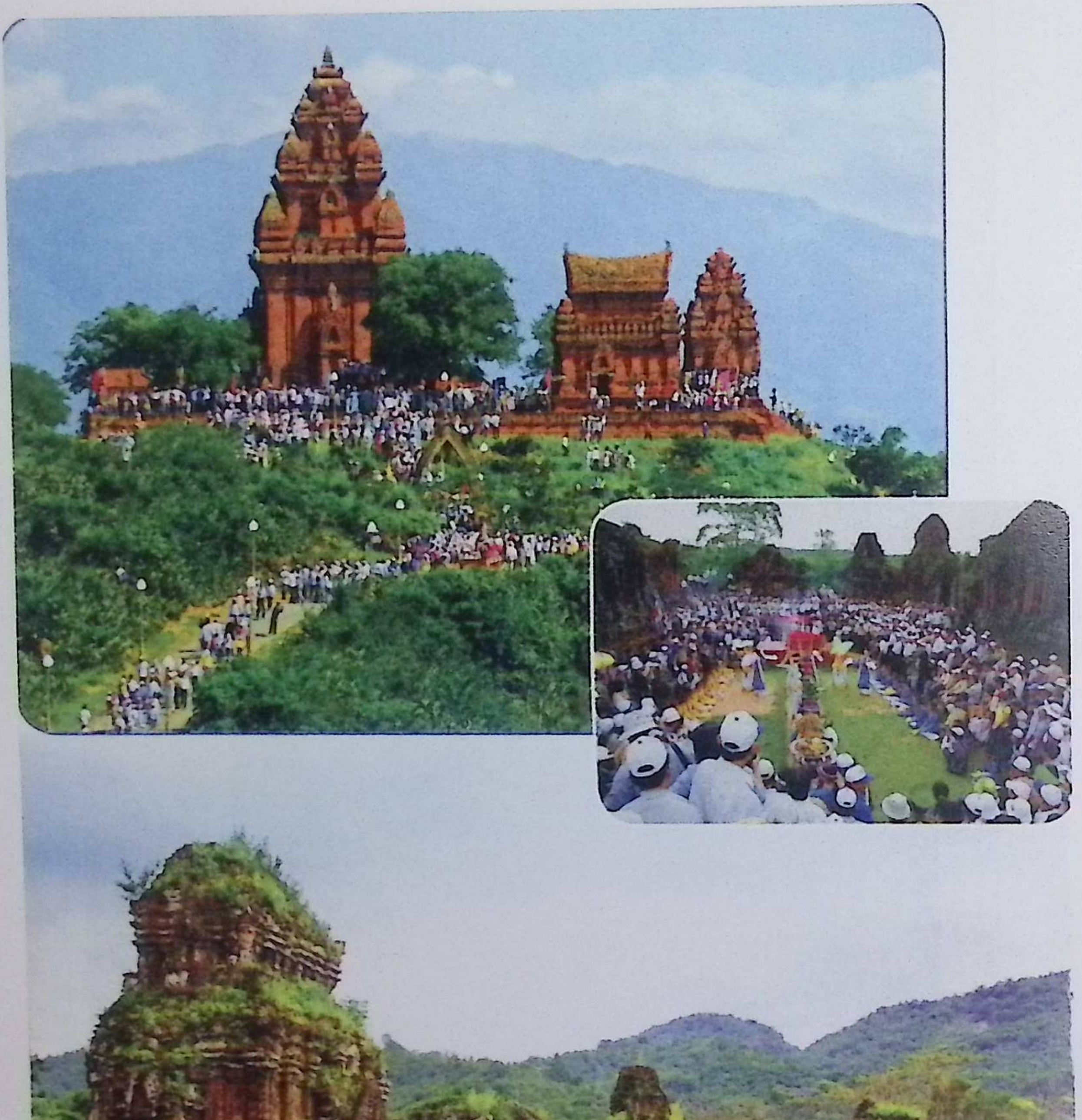
Heavenly damsels in the Sigiriya caves
copied by the Japanese artist Tetsuro Sugimoto
in 1938 who resurrected Buddhist art:
"Beauty has no age".



Mahiṣāsuramardinī from Java, 10th century.



Rainbow appeared over the Borobudur as Lamas chanted hymns.



Stone temples at Mỹ Son the religious and political temple of the Champa kingdom. Recognised by the Unesco as a World Cultural Heritage.

2. PROF. RAGHUVIRA AND THAILAND

Prof. RaghuVira had regular correspondence with the Thai Bharat Cultural Lodge, Bangkok for the two years (1949–50) for establishing closer cultural relations between the two countries.

Pandit Raghu Nath Sharma paid a visit to the International Academy of Indian Culture Nagpur on the 4 Dec 1950 to discuss personally the details of the exchange of scholars between India and Thailand. In the discussion between him and Prof. RaghuVira, it was agreed that cultural relations should be established among the peoples of the two countries. There was great need of a few Indian scholars going to Thailand and making it their home. These scholars had to be well-versed in Indian philosophy and religion. They should have a mastery of the Sanskrit language. But anyone who would go and work in Thailand would be required to lecture in Thai language. Hence the person who should make it a life mission to serve India and Thailand should adopt Thailand as his mother-land and the Thai language as the language of intellectual and social intercourse with the people of Thailand. The Thai language is replete with Sanskrit words but grammatically it follows an entirely different system. It takes about two years to be able to grasp and use it properly.

The Thai people cherish a deep love for the land of Buddha. India is representative there, should be a person not only of high intellectual attainments but also of a high moral stature. He has to be a living Buddha among his disciples the people of Thailand. The Indian community in Thailand is fairly well off and it would be possible for them to support a representative in Thailand.

On the other hand, there are a large number of Thai bhikkhus and scholars who are anxious to come to India and learn about ancient lore.

The negotiations between Pandit Raghu Nath Sharma and Prof. RaghuVira were successful in considering these details and it was hoped that these negotiations would start bearing fruit.

Prof. RaghuVira's correspondence file of Thailand begins with his joy to have the English translation of the Rāmakīrti by Swami Satyananda Puri who established the Thai-Bharat Cultural Lodge. It was destroyed during the British Occupation but was resurrected in July 1946. In Aug 1949 Prof. RaghuVira received the fortyfive volumes of the Pali Tripiṭaka in Thai script from Pt. Raghunath Sharma.

In March 1949 Pt. Raghunath Sharma sent a copy of the law on the protection of livestock in English and Thai.

No.363/2491

Ministry of Interior
November 2, 2491 (1948)

Subject : Cattle Control
From : Minister of the Interior
To : All District Commissioners

Following the Ministry of Interior's Note No.2I/2490 dated Jan 15, 2490 (1947) laying down regulations and conditions for slaughtering cows and buffaloes, and another Note of the same Ministry No.35/2491 dated Feb 10, 2491 (1948) prohibiting the killing of buffaloes of all categories except for the purpose of Islamic religious observances for which there were exceptions as mentioned therein, it has now been deemed expedient to augment the above-mentioned regulations in the matter of cow slaughtering as follows:

1. **Cows are not to be slaughtered** in all events and circumstances.
2. Oxen can be slaughtered without consideration to their age or disability, except those oxen which can be used for breeding.

As stipulated in this Ministry's Note No.35/2491 dated Feb 10, 2491 mentioned above, buffaloes are in no way to be slaughtered. The rest of the regulations are to be enforced as usual, including the procedure of forming committee for examining animals before they are slaughtered.

This order is to be strictly carried out.

(Sd. Phya Chindaraks)
officiating Deputy Minister of the Ministry of Interior

The original Thai version follows:

(สำเนา)

ที่ ๓๖๓/๒๔๙๑

กระทรวงมหาดไทย

๒ พฤศจิกายน ๒๔๙๑

เรื่อง การควบคุมโคกระบือ
จาก รัฐมนตรีว่าการกระทรวงมหาดไทย
ถึง คณะกรมการจังหวัด ทุกจังหวัด

อนุสนธิหนังสือกระทรวงมหาดไทยที่ ๒๑/๒๔๙๐ ลงวันที่ ๑๕ มกราคม ๒๔๙๐ วางระเบียบและเงื่อนไขในการฆ่าโคกระบือมาให้ถือเป็นทางปฏิบัติ

และที่ ๓๕/๒๔๙๑ ลงวันที่ ๑๐ กุมภาพันธ์ ๒๔๙๑ สั่งห้ามการอนุญาตให้ฆ่ากระบือทุกชนิด และทุกประเภทในโรงฆ่าสัตว์ทั้งหมด เว้นแต่การฆ่าเพื่อพิธีกรรมทางศาสนาอิสลามอนุญาตให้ฆ่าได้ตามเงื่อนไขซึ่งวางไว้ นั้น

ฉะเพาะการฆ่าโคเห็นสมควรแก้ไขวิธีการที่วางไว้เดิมโดยให้ถือปฏิบัติภายในเงื่อนไขดังต่อไปนี้

๑. โคเมียห้ามฆ่าเด็ดขาด

๒. โคผู้ให้ฆ่าได้โดยไม่จำกัดว่าจะต้องเป็นโคแก่หรือพิการ ยกเว้นแต่โคผู้ฝัก ซึ่งยังสามารถใช้ผสมพันธุ์ได้

ส่วนกระบือคงห้ามฆ่าโดยเด็ดขาดดังที่กระทรวงมหาดไทยได้สั่งการมาแล้วโดยหนังสือที่ ๓๕/๒๔๙๑ ลงวันที่ ๑๐ กุมภาพันธ์ ๒๔๙๑ นอกจากที่แก้ไขใหม่นี้แล้วในประการอื่น ๆ คงให้ปฏิบัติไปตามระเบียบเดิม รวมทั้งการตั้งกรรมการตรวจสัตว์ก่อนอนุญาตให้ฆ่าด้วย

ฉะนั้น จึงแจ้งมาเพื่อถือปฏิบัติต่อไป.

ขอแสดงความนับถือ
(ลงชื่อ) พระยาจินดารักษ์
(พระยาจินดารักษ์)
รัฐมนตรีช่วยว่าการกระทรวงมหาดไทย
ลงนามแทน

สำเนาอันถูกต้อง.
(นายประจักษ์ วัชรปาน)
หัวหน้าแผนกสารบาญ
ลงนามแทน.

นิตยา/คัด

Prof. RaghuVira was busy in the creation of scientific terms for administration, natural sciences, social disciplines and humanities. He was constantly consulting the Japanese and Chinese terminologies and his attention was directed to Thai whose base was Sanskrit. He requested Pt. Raghunath Sharma to send him **Thai equivalents** of English governmental terms.

राष्ट्र	nation	रथ्थ्
राष्ट्रपाल	government	रथ्थवाल्(न्)
अभिराष्ट्रमन्त्री	supreme state councillor	अफिरथ्थ मोन्त्री
राष्ट्रमन्त्री	minister of state	रथ्थ मोन्त्री
नायक राष्ट्रमन्त्री	prime minister	नायोकरथ्थ मोन्त्री
राष्ट्रमन्त्री शिक्षाधिकार	minister of education	रथ्थ मोन्त्री सिकसाथिकान्
रा॰ मं॰ वाणिज्य	minister of commerce	रथ्थ मोन्त्री फानिछ्
रा॰ मं॰ प्रदेश	minister of foreign affairs	रथ्थ मोन्त्री प्राथेट्
रा॰ मं॰ गमनागम	minister of communications	रथ्थ मोन्त्री खुमनाखुम
रा॰ मं॰ साधारण-सुख	minister of public health	र॰ म॰ साथारणासुक्
रा॰ मं॰ क्षेत्राधिकार	minister of agriculture	र॰ म॰ कसेत्राथिकार्

Prof. RaghuVira wrote to Pt. Raghunath Sharma on 7 May 1950:

आपकी शब्द-सूची तो उत्सव के समान है। इसका रसास्वादन मैंने कई बार किया और अपने मित्रों को भी पढ़कर सुनाया। कृपया यह लिखिये कि विशेषण संज्ञा के पीछे क्यों आता है। क्या यह फ्रेंच भाषा का प्रभाव है अथवा यह स्यामी भाषा की ही पद्धति है।

स्याम की धार्मिक भाषा पालि है। किन्तु ये शब्द संस्कृत के हैं। सो आप लिखें कि स्यामी लोग संस्कृत के शब्दों का प्रयोग कहां से लेते हैं।

इस सूची को पढ़कर कई और सम्बद्ध शब्दों को जानने की इच्छा होती है।

Editing का शब्द *वर्णाधिकरण* है। तो editor और edition के लिये क्या शब्द है। engine के लिये *कलचक्र,* तो engineer और engineering के लिये क्या शब्द हैं। infinite के लिये *अनन्तः* शब्द है तो infinity के लिये क्या शब्द है।

कीट और कृमि में क्या भेद किया है। ideal के लिये *उत्तमगति* शब्द है तो ideal man के लिये क्या शब्द होगा। intelligence के लिये *सतिप्रज्ञा* शब्द है। अकेले *सति* शब्द का भी प्रयोग होता है अथवा नहीं? यदि होता है तो किस अर्थ में। intermediate के लिये *मध्य-यंत्र* शब्द है तो यंत्र शब्द अकेला भी प्रयोग होता है। machine के लिये क्या शब्द है? अकेले व्याधि शब्द का क्या अर्थ है। phenomena के लिये *प्रकट कारण* शब्द है। यहां कारण का क्या अर्थ है। prognosis के लिये *कार व्याकरण रोग* शब्द है। यहां व्याकरण शब्द का प्रयोग बड़ा विचित्र और सुन्दर है। यह प्रयोग प्राचीन बौद्ध तथा वैदिक साहित्य के अनुकूल है। व्याकरण का अर्थ विश्लेषण analysis है। किन्तु कार शब्द पहले जोड़ने का क्या प्रयोजन है। कार शब्द का प्रयोग कई और शब्दों में भी हुआ है। ऐसा प्रतीत होता है कि संज्ञा बनाने के लिये कार जोड़ते है।

प्रतिकरण और प्रतिक्रिया तो भारतवर्ष में इसी अर्थ में प्रयोग होता है जिस अर्थ में स्याम में। science के लिये *विद्या* और *शास्त्र* दोनों का समास बनाकर प्रयोग करना अद्भुत और रोचक है। sub-conscious के लिये *उप-विज्ञान* शब्द है, तो conscious और conscience के लिये क्या शब्द हैं।

Pt. Raghunath Sharma's response was: You have raised some interesting points in your letter which are worth noting. In regard to your question why an adjective comes after a noun in the Thai language, this characteristic is not due to the influence of French or any other foreign language. This is one of the common features of all the monosyllabic languages spoken in the south-eastern region—such as Mon, Cambodian, Thai, Annamite and Malai (except Burmese).

The influence of Sanskrit on the Thai language came through Hinduism and Sanskrit literature and through Cambodia to a great extent. I understand that all the inscriptions found in Angkor Wat are written in Sanskrit.

Coming to the words referred to in your letter, the synonym for editor is *parnadhikar* (M) पर्णाधिकार and *parnadhikarini* (F) पर्णाधिकारणी. There is no Sanskrit or Pali word in Thai for edition. Regarding the word engineer, when used in the sense of builder and repairer, the synonym is *viśvakara* विश्वकर, and the science of engineering is *viśvakarmasastra* विश्वकर्मशास्त्र. For infinity, the Thai synonym is *ananta bhava* अनन्तभाव. In the Thai language, there is a difference between *kīṭa* and *krimi*; the former means insect and the latter signifies worm found in the earth and human body. For 'ideal man' there is no Sanskrit or Pali word in Thai. The word *sati*, originally being derived from the Sanskrit word *smṛti* स्मृति means both consciousness and conscience, depending on the context of the word in which it is used. *Jantra* यन्त्र, when used singly, means machine. *Vyadhi* means disease; when we pronounce *byād*, it means any type of worms found in the human body e.g. hookworm.

For phenomenon, the Thai word is *prakatakarana* प्रकटकारण. The suffix *karana*, when used singly, means cause. In compounds such as *hetukarana* हेतुकारण it means events. When combined with the word *prakata*, it means occurrence or circumstances that can be observed.

Your guess regarding the use of the word *kāra* कार to form nouns is correct. In the Thai language this word is used as a prefix to form an abstract noun. For instance, the word *kin* means to eat; to signify the act of eating we should use the word *karakin*.

For the word conscious, there is no Sanskrit or Pali word in the Thai language, but for conscience there is a Pali synonym *hiri otappa*.

See pages 32f and 78f for Thai terms.

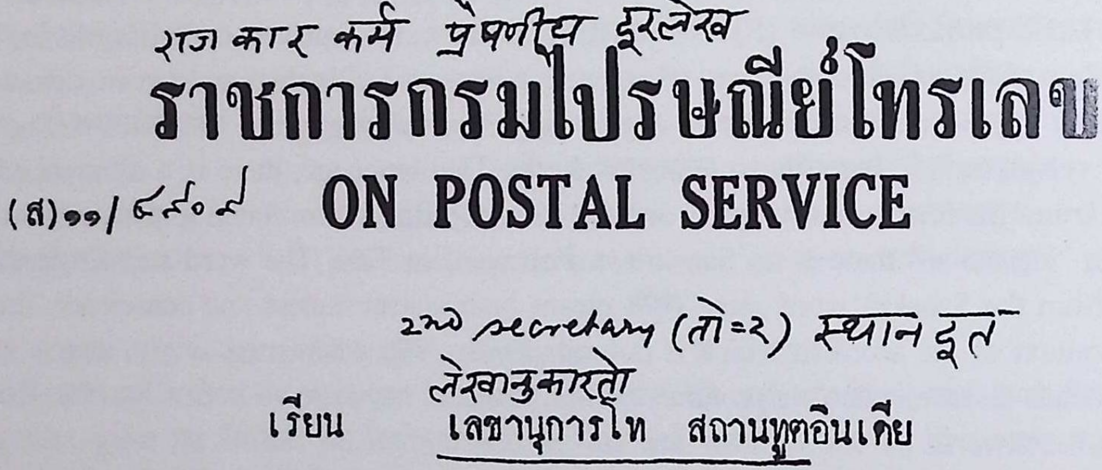
Prof. RaghuVira got a list of Thai railway terms from the Indian Embassy which is reproduced on pages 86f.

Prof. RaghuVira noted some Thai expressions during his visit to Bangkok.

car park ticket	रथपत्रक	chauffeur	सारथि	
coup d'etat	राज्यप्रहार	rattha prahān		
decimal system	दशनियम	thotra niyom		
deport, expel	निर्देश	nerathet		
fashion	समयनियम	niyom		
flower	पुष्प	butsaba, buppha	कुसुम	kosum

incomparable	अनुपमान	
materials	वस्तु	phatsadu
materialism	वत्थु	vatthu
revolution	प्रतिवर्त	pattivat
telegram	दूरलेख	dorālek
traffic	चराचर	charachon
ungrateful	निर्गुण	nerakhun

Prof. RaghuVira kept the cover of a registered parcel as it had Sanskrit terms:



राज कार कर्म प्रेषणीय दूरलेख
ราชการกรมไปรษณีย์โทรเลข
(ส)๑๑/๔๔๐๒ ON POSTAL SERVICE

2nd secretary (तो=2) स्थान दूत
लेखानुकारतो
เรียน เลขานุการโท สถานทูตอินเดีย

Mr. Sivaraksha of the Thai Legation in New Delhi showed him the three volumes of *The New Model English-Thai Dictionary* by So Sreshthaputra from which he noted the following grammatical terms:

noun	नाम	adverb	क्रियाविशेषण
pronoun	सर्वनाम	preposition	पूर्वपद
verb transitive	सकर्म क्रिया	plural	बहुवचन
verb intransitive	अकर्म क्रिया	metaphorical	उपमा

Prof. RaghuVira sent his English-Hindi dictionaries of technical terms to Miss Banchob who was studying at the Benares Hindu University. She wrote back on 25 Dec 1951:

"It is nearly beyond expression how happy and joyful I have been when I got your letter along with these three books. Please accept my sincere gratitude for your kindness and kind regards to me. It will be sweet remembrance for me, when I am back home, how you and your people have been kind to me.

"I have studied your books. Verily, it is a praiseworthy job, even though it will take so many years to be completed. Yet it deserves your labour. I showed them to some of my friends to convince them that English words in Hindi should be abolished. They are suffering from English mania and they are thinking that no Indian words can replace the English ones. They tried to convince me that they are already short, precise and well known, so what is the use of inventing Sanskrit words in their place, for instance the word for station. I had to tell them some Thai words. We avoid using English words, but use Sanskrit words instead. That is the reason why our language is rich in Sanskrit words. They are doubtful that we study everything in Thai. They severely object that it is not proper to teach science through Hindi. As you have studied technical terms in Thai, you would admit how we are successful and able to carry on our study through the Thai medium."

On 15 Dec 1962 Prof. RaghuVira noted the **Sanskrit forms of the names of Thai cities**:

Ligor (in Malaya)		नगरश्रीधर्मराज
अयुध्या	former capital	अयुथ्या
आनन्दपुरी	former capital	आनन्दबुरी
उत्तरदिश्	name of a town	उत्तरडित्
उत्तरधानी	name of a town	उडोनथानी
काञ्चनपुरी	name of a town	काञ्चनःबुरी, Kanburi
चन्द्रपुरी	name of a town	चन्थाबुरी
जयनाद	name of a town	छय नाट्
जयभूमि	name of a town	छय फूम्
जलपुरी	name of a town	छोनबुरी
तक्षशिला	name of a town	तकसिला
धनपुरी	name of a town	थोन बुरी Thonburi
नगरनायक	name of a town	नखोन नायोक्
नगरप्रथम	name of a town	नखोन पःथोम्
नगरराजसीमा	name of a town	नखोन राछसीमा
नगरश्रीधर्मराज	name of a town	नखोन सीथम्मराट्
नगरस्वर्ग	name of a town	नखोन स्वन्न
प्रथमधानी	name of a town	पथुमथानी
प्राचीनपुरी	name of a town	प्राचीनबुरी
राजपुरी	name of a town	राछबुरी Ratburi
लवपुरी		Lobburi
वज्रपुरी	name of a town	फेट्बुरी Petburi
विष्णुलोक	name of a town	फिसनुलोक् Pitsanulok
सकल नगर	name of a town	सकुन नखोन्
समुद्र प्राकार (seawall)		समुथ् फ्राकान् samutprākān
समुद्र सागर (city)		samutsakhon
समुद्र संग्राम		समुड् सोङ्ख्राम्
सागर		sakhon
सिंहपुरी		सिङ्बुरी

सुखोदय	सुखोथय्
सुरपुरी	सुरबुरी
सुराष्ट्रधानी	सुराट्थानी
सुरेन्द्र	सुरिन्
स्वर्गलोक	सावन्खालोक् Nakhon Savan

Swami Ajarananda wrote on 10 May 1951 that he was looking forward to the "happy day of meeting" Prof. RaghuVira. He was teaching Sanskrit at the Chulalongkorn University, besides Sanskrit and Indian philosophy at the Buddhist University of Siam. His lectures at the Chulalongkorn University were published as *The Story of Sanskrit Literature* and it was approved by the University as a textbook for BA.

Monk Somded Bhra Vanarata wrote from Wat Benjamabopitra (monastery): "I have received your letter with great honour. I am very pleased to hear that you are interested in my beloved country. As you said, "We have the closest ties of spirit and culture", has made a very deep impression on my mind."

3. PROF. RAGHUVIRA'S VISIT TO THAILAND (1951)

On 22 Aug 1951 Prof. RaghuVira arrived in Bangkok from Indonesia for a visit of four days. He stayed at the Thai Bharat Cultural Lodge. Met H.H. **Prince Dhani** on the morning of 23 Aug. He discussed the cultural relations between the two countries with particular emphasis of their need at the present. The Prince was an eminent scholar and had to a great extent influenced Thai literature through his keen study of Indian philosophy and religion. Prof. RaghuVira gave him the Yakṣadhāraṇī from a Buddhist text in Old Turkish. Prince Dhani writes about its continued use in modern times.

"With regard to the corresponding text in use in this country for the **Yakṣa-dhāraṇī** in Old Turkish, which you showed me, it is as follows:

Indo Somo Varuṇo ca
Candano Kāmaseṭṭho ca
Panādo Opamañño ca
Cittaseno ca Gandhabbo
Sātāgiro Hemavato
Sivako Mucalindo ca
Gopālo Suppagedho ca
Pañcālacando Āḷavako Pajunno
Sumano Sumukho Dadhimukho
Mani Mānicaro Dīgho
Bhāradvājo Pajāpati
Kinnughaṇḍu Nighaṇḍu ca
Devasūto ca Mātali
Nalo rājā Janosabho
Punnako Karatiyo Guḷo
Vessāmitto Yugandharo
Hirinetti ca Mandiyo
Atho serisako saha.

Imesam yakkhānam mahāyakkhānam senāpatīnam mahāsenāpatīnam ujjhāpetabbam vikkanditabbam viravitabbam "Ayam yakkho gaṇhāti, ayam yakkho āvīsati, ayam yakkho heṭheti, ayam yakkho viheṭheti, ayam yakkho hiṁsati, ayam yakkho vihiṁsati, ayam yakkho na muñcatīti." etc.

"The passage comes from the Āṭānāṭiya Sutta of the Dīgha Nikāya and has been, up to the inauguration of the democratic regime, in use for recitation at Court and in a few private functions on the occasion of the blessing of the new year (conclusion of the waning of the fourth moon)."

Prince Dhani discussed the formation of technical terms for modern subjects and wanted the dictionaries of Prof. RaghuVira. He acknowledged their receipt on 28 Sep 1951:

"Your letter of the 7th Sep and the six parcels of books have now reached me. In asking you to accept my sincere gratitude for these most valuable presents, I cannot help saying in apology that I do not feel at all worthy of these very valuable gifts although I shall find them of great interest, especially the lexicographical works which may guide our efforts in coining new words in this country. I still regret not having been able to attend your lecture at the Siam Society. I hear from those who were there that it was very informative and most interesting. May I take this opportunity to thank you too on the Society's behalf? I am looking forward to meeting you again in this country in the near future."

Prof. RaghuVira spoke at the **Buddhist University**, Bangkok on the national importance of the Buddhist heritage as well as its global role in the harmony of cultures.

Phya Anuman Rathchodhon was interested in the formation of technical terms in Thai and requested Prof. RaghuVira to send his lexicographical works. On receiving them in Oct 1951:

"I do not know how to thank you for the parcels of valuable books you sent me. I owe you a great debt of gratitude for your books will help me much in my pursuit of knowledge. I do appreciate your kindness exceedingly. You have sacrificed so much of your time to give your profound knowledge substantially not only to your own country but also to the intelligent world. How much I admire you and wish that my country, though small in comparison to India, has such a scholar like you. If I can be of some help in promoting a better and real understanding between India and Thailand, please do not hesitate to let me know."

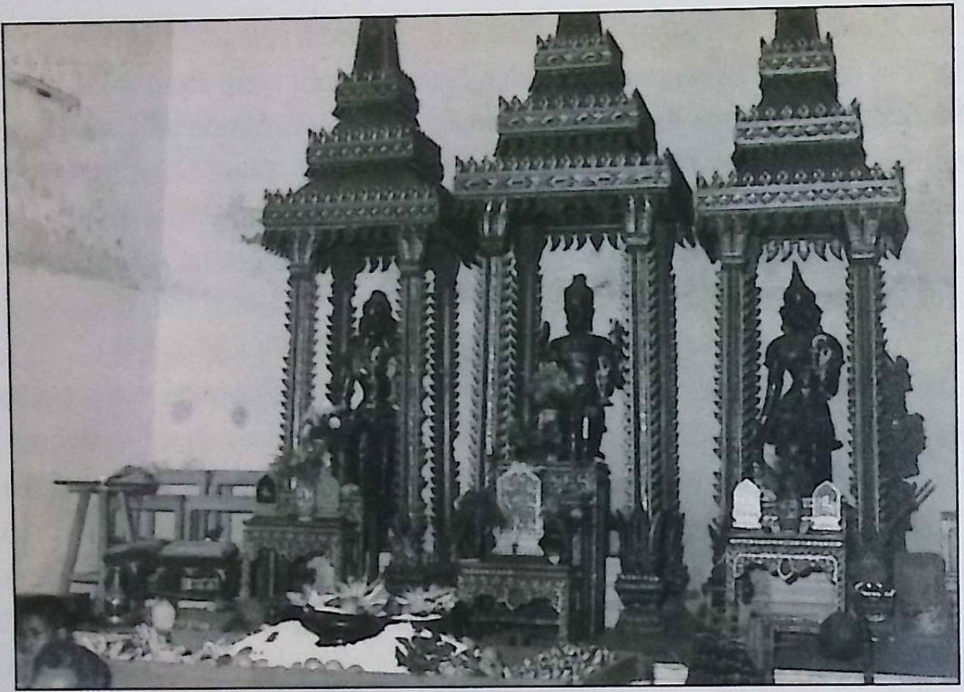
Phya Anuman Rathchodhon President of the Lodge, Swami Satyananda Puri and Sri Debnath Das took Prof. RaghuVira to the National Museum, National Library and Art Gallery. He ordered the microfilms of the Devarupa mss of Hindu iconography. During his brief stay, the authorities of the Lodge arranged interviews with eminent contemporaries for discourse on Indian philosophy and arranged a series of meetings where he delivered impressive lectures on Indo-Thai relations. In his lecture on 'Cultural affinities between India and SE Asia' at the Chulalongkorn University presided over by the Dean of The Faculty of Arts, he made a reference to the absence of Thailand in Indian literature, whereas everything on ancient India was given a noble mention in Thai literature. Ignorance of Indian scholars to know the real aspects of Thailand was a tragic omission. He stressed on the learning of Thai literature and art on the part of Indian scholars in order to bring about a synthesis of both literatures and art. On return to India, Prof. RaghuVira sent his dictionaries of technical terms for the Central Library of the University. The Secretary General of the University Rong Syamananda: "my grateful thanks for this present which is greatly appreciated".

26 Aug 1951. Accompanied by Pandit Raghunath Sharma and Sri Debnath Das Prof. RaghuVira visited the ancient towns of Lopburi and Ayuthia, studied their art and relics.

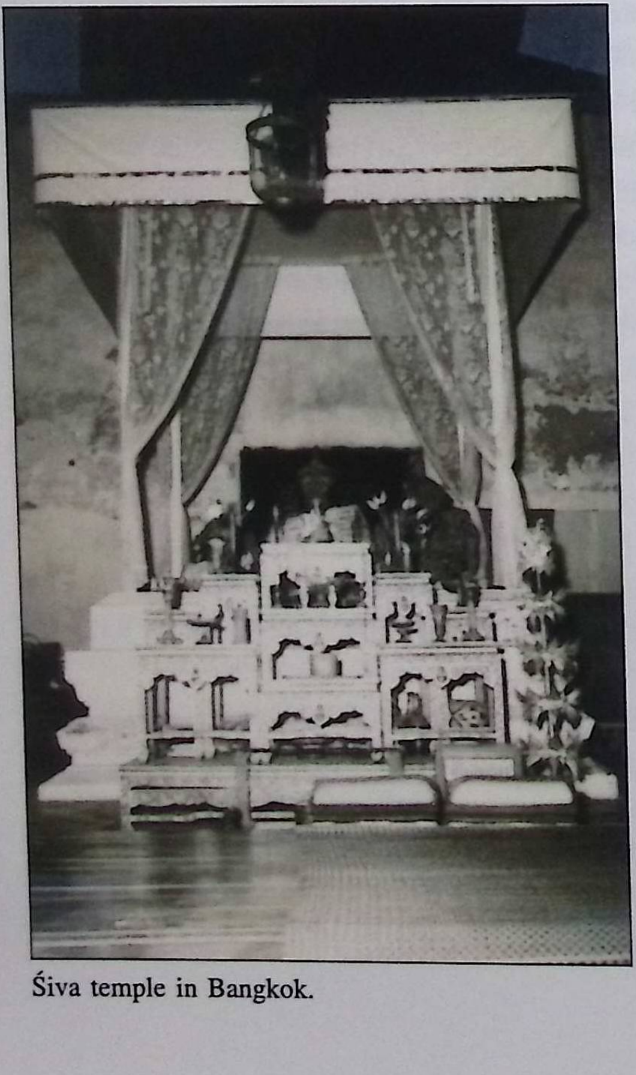
He delivered two lectures on the 'Renaissance of Buddhism', one at the Buddhist Association and the other at the Youngmen's Buddhist Society. Both the meetings were largely attended by eminent scholars and students on Buddhism. Buddhism, he stressed, gave emphasis on ethics and human values that led humanity to Peace. As fundamentals on Buddhism were lost sight of, the distress and ruin of human values.

Bangkok has the **Royal Brāhmaṇa Temple**. Brāhmaṇa is *phram* and Dharma is *sasana*. There are quite a number of devotees of *sasana phram* 'Hinduism', but very few ordained brāhmaṇas. Ordained brāhmaṇas wear a typically Indian style dhoti tucked between the legs, and a buttoned coat. Both the dresses are white. They have a yajñopavīta of white threads and long hair tied into a bun at the back. The tradition is that four hundred years ago fifty brāhmaṇas came to Ayutthia in Thailand from different parts of India. Most of them were from south of India. Ayutthia was ruled by Maharaja Nārāyaṇa. Indian merchants had come for trade and were impressed by his remarkable qualities. When they returned to Ayodhya in India, it was ruled by a King also named Nārāyaṇa. They described the Thai King Nārāyaṇa as four-armed. The Indian King sent four soldiers with the merchants to Thailand. The Indian soldiers entered the palace of the Thai king at night. They saw the sleeping King with four arms. The King woke up, heard the Indian soldiers as to why they had come, pardoned them for transgressing the security at night and requested them to send Indian brāhamaṇs to Thailand. They returned home and narrated the details. The Indian King sent fifty learned brāhmaṇas of seven gotras with many gifts, of which one was the swing. They landed at Si Thamraj Nakhon (Śrī-dharmarāja Nagara). They were given a royal reception at the Court. Their worship ritual was adopted and the most learned brāhmaṇa among them was appointed Rājaguru. All auspicious rituals were performed by them. This tradition continues to the present. Nowadays Vamadeva Muni is the Rājaguru, highly learned, simple and humble. At the entrance of the Bura Phram 'Brahmana Temple' in Bangkok is written DEVASTHĀNA. It has three temples. The first devoted to Śiva has several icons. The second has a thousand-year old image of Gaṇa-nāyaka or Lord Gaṇeśa. The third has large size images of Nārāyaṇa, Lakṣmī and Maheśvara. All are images are metallic. The worship commences with prayers to Lord Gaṇeśa. The main annual woship is held on the fifth lunar date of the white half of Pauṣa month (पौष शुक्ला पञ्चमी). This royal worship, termed *trayimpavay* continues upto the fifth lunar day of the black half of the Māgha month (माघ कृष्णा पञ्चमी). The Rājaguru goes to the Royal Palace on the first day to have the worship of Brahmā, Śaṅkara, Umā, Gaṇeśa and Nārāyaṇa performed by the hands of H.M. the King himself. The King offers presents to the Rājaguru. The Rājaguru offers fruits etc. to the King as blessings. Regular worship is done everyday from 4.00 am to 10.00 am. After the fivefold offerings, Vedic mantras are recited. The *naivedya* offering consists of puffed rice (*lājā*), sweet potato, sugarcane, cocoanut and cucumber. This is distributed to the devotees at the end. Milk-rice and all these items are offered to the deity in the morning every day. A royal person brings the Śaiva images of Lord Śiva, Umā and Gaṇeśa from the royal palace to the temple on the first day प्रतिपदा of the lunar fortnight and the worship is done from 4.00 am to 2.00 pm. The image of Brahmā is brought from the palace on the third lunar day. The images of Lakṣmī and Nārāyaṇa are brought on the fifth day at 7.00 pm. Special worship continues deep into the night till 4.00 am in the morning.

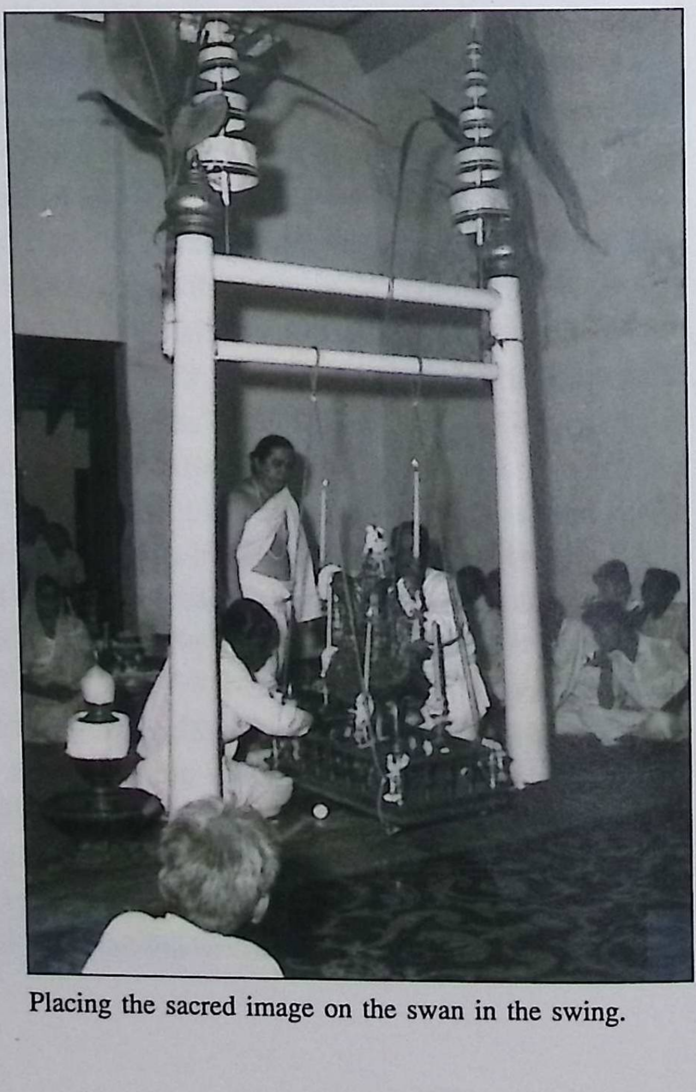
The Rājaguru finishes his morning bath and sits on the ritual seat. The images which have been brought from the royal palace are carried on golden utensils, laden with fruits, followed by seven brāhmaṇas blowing holy conches (*śaṅkha*). They are placed on the worship table in the Śiva temple on the first day, in the Gaṇeśa temple on the second day, and in the Nārāyaṇa temple on the third day. Seven-coloured rice are spread over the worship table in seven rows ($7 \times 7 = 49$). The Rājguru is dressed in a dhotī, wears only one arm of the shirt, a yajñopavīta, and a garland of



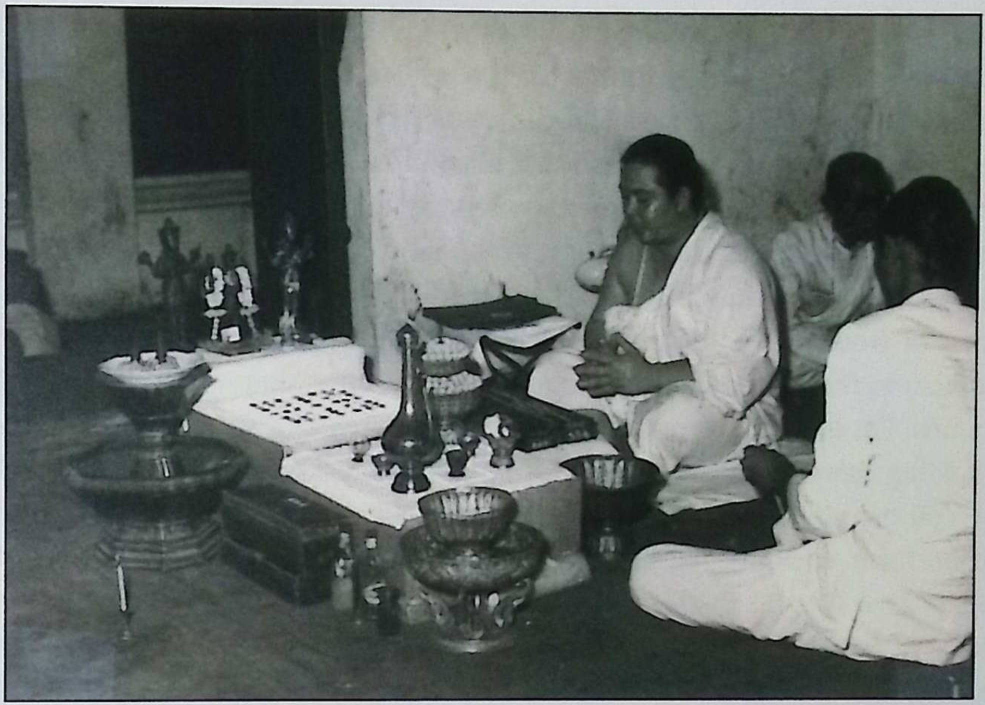
Lakṣmī-Nārāyaṇa temple in Bangkok.



Śiva temple in Bangkok.



Placing the sacred image on the swan in the swing.



The Rājaguru of Thailand praying in dhyāna-mudrā.

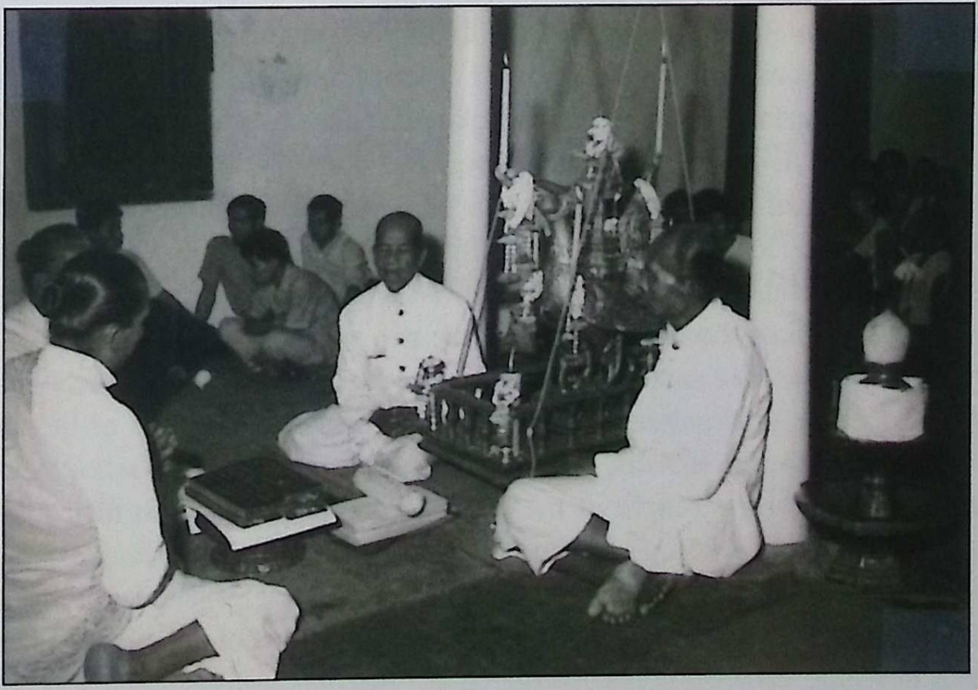


Image on the swan in the swing, Bangkok.

shining white crystals. After performing the *kara-nyāsa*, he offers bath, seat, yajñopavīta, flowers, lamp, incense, perfume, and *naivedya* to the deities while reciting mantras. Offers worship to the ten directions and sings hymns in Sanskrit for an hour. Sprinkles water on five brāhmaṇas reciting mantras. These five sing hymns for an hour and a half. On the 15th day of the worship, Nārāyaṇa is worshipped, then Lakṣmī in the form of cash sent by HM the King. Perfumed water is poured into the vessel full of cash, OM is written with sandal paste and after swinging *arati* adoration, hymns are sung for an hour and a half, with the gāyatrī in between, along with the sounding of the conch. The mss of worship are in Tamil script. After these rites the Rājaguru places the image on the Swan (*haṁsa*) in the swing after circumambulating it three times. The worship ends with the singing of hymns. On the 15th day, the final ceremony of *visarjana* begins with the recitation of hymns and bidding farewell to the deities: for so many days You have received our homage in person, now You can depart to Your places, bless us, accept our worship as ever and grant us occasions to perform worship. During the fortnight of rites the ordained (*dīkṣita*) brāhmaṇas observe *brahmacarya* (sexual abstinence) and eat only vegetarian food.

Early dawn at 5.00 am the tonsure ceremony of children is done. People come from far-off cities for the tonsure of their children. After this monks recite the Maṅgala-sūtra. The monks depart after meals. Ḍamaru drums and conches are played continuously alongwith the recitation of mantras. The Rājaguru offers one sanctified coin from the sacred vessel to each of the children and then to others. Thus the 15 day long royal worship concludes for the happiness and felicity of humankind.

In his lectures on "Ancient languages of Asia" at the **Siam Society**, presided over by Prince Prem and attended by many distinguished residents of Bangkok, both Thai and European, Prof. RaghuVira gave a statistical description of the fate of ancient literatures that were lost. The literatures that were brought to light, due to scholastic achievements of Western scholars, were but a part of the whole. Even in scholastic studies the occidentals were, in the wake of their political motives, to a great degree partial to their counterpart as against the enormous value of ancient Oriental languages for humanity. One of the reasons of the decline of Asia was due to the want of inspiration from literatures, kept unknown to us. The bonfire of Indian literatures during Muslim rule, caused a vacuum and many links were not available. Efforts, however, were being made to revive all that was lost and he appealed for the co-operation of Thai scholars. He gave a brief description of his cultural centre that was working for the propagation of literatures, culture and art, at Nagpur where some Indians, Europeans, Chinese and Japanese scholars were working and he hoped he would get the benefit of the presence of Thai scholars in their midst. After the meeting, the original works of Prof. RaghuVira were shown which attracted great interest in scholastic circles. Phya Anuman Rathodhon the eminent scholar of Thailand, and Prince Prem Chaya Vice President, Siam Society, showed much interest in the compilation of his dictionary of scientific terms in Hindi.

Rabindranath Tagore
Prem Chaya

To the learned master, whose vision gave
Reality to this poor poet's pen,
Are dedicated these few lines of verse
Lauding the Sage of Santiniketan
Who, from the far land where the mind was free
Though the body was in chains, spoke to us
With vibrant voice of hope and dignity
Of the glories of India in our home.
Then one day he came and moved in our midst,
Giving us words of wisdom and knowledge;
Extolling the Faith born in his own land,
And transplanted here in the days of yore.
He understood the Buddha's Middle Way;
He did not want a world replete with hate.
He saw on Siam's soil the fulfilment
Of the Great Teacher's whole enlightened dream;
Where the fog of ignorance had lifted,
Where the barriers of hatred were down,
And where the tongue and mind were not enslaved.
Here he breathed deep the air of our common
Heritage, forming a glorious bond
'Twixt India and Siam, which shall endure
While freedom, knowledge, wisdom, faith and love,
And the Buddha's Truth, sway the hearts of men.

There was constant demand for the technical dictionaries of Prof. RaghuVira. Vadhana Isarabhakdi of the Royal Thai Embassy forwarded a set to the Ministry of Foreign Affairs, Bangkok on 9 Nov 1951.

4. SANSKRIT IN THAILAND

Miss Banchob Bandhumedha had a cultural scholarship from the Government of India for three years (1949–51). She was a student of Phya Anuman Rajadhon and Pt. Raghunath Sharma who frequently mentioned Prof. RaghuVira's work. She was working on 'The features of Sanskrit-Pali loan words in Thai'.

Miss Banchob Bandhumedha was working on Sanskrit and Pali words in Thai and she found that a lot of Sanskrit words were adopted via Cambodian. She was a member of the Committee of Terminology for Thai, and would sometimes discuss words, e.g. frustration is *moghāśa* and *bhagnāśa* in Monier-Williams' English-Sanskrit Dictionary. It provoked vivacious discussion in the Thai Committee and Bandhumedha requested the verdict of Prof. RaghuVira to finalise the Thai choice.

I sent the issues of the fortnightly bulletin *Sarasvati Vihara* to her. She read them carefully and asked questions. My response to one her querries is cited here:

In Sanskrit क occurs in very few words, though it is to be found in so fundamental a verbal stems as क्लृप् from which is derived the famous word कल्पना. ळह is no longer to be traced in Classical Sanskrit. ड is pronounced differently both from ळ and the Hindi ड. गरुड cannot be pronounced as गरुळ. ड and ळ have been confused or interchanged (cf. the adage डलयोरभेदः). Even then they cannot loose their identity. A parallel case is that of ञ and न्य. Sanskrit अन्य is written as अञ्ञ in Pali but that cannot lead us to the non-differentiation of न्य and ञ as phonological units.

ळ is unaspirated, as you say. The aspirated form is ळ्ह.

That Pali is the language of Magadha, is also the tradition of Srilanka. Though the word *māgadha* is found in the Pali canon in the sense of 'a scent-seller' (see Petavatthu II.9/37 = *gandhin* in PvA.127) so far as we know; yet there seems to be no difficulty in construing *māgadha* as the ādivṛddhi adjective from Magadha, whence Pali is said to have originated. *Māgadhī* and *māgadha* are semantically the same, the two forms being just formantic doublets. You will find some interesting information regarding the subject in W. Geiger, *Pali Literature and Language*, pp.1–7 esp. p.3, para IV (English translation, Calcutta, 1943). By the way *māgadha* is the name of a gotra in Jātaka II.339.

His Royal Highness **Prince Wan Waithayakon**, Minister of Foreign Affairs, Bangkok acknowledged the receipt of the *Indian-English Dictionary* of Prof. RaghuVira. It supplemented the *Consolidated English-Indian Dictionary* which had been presented to him by the Indian delegation at the United Nations.

His Excellency **Sukich Nimmanheminda**, the Ambassador of Thailand, was fond of telling Prof. RaghuVira the Sanskrit forms of Thai names. His name in Sanskrit would be Sukritya Nirmāṇa-hema-indra. His Majesty the King is Bhumibala Atulyateja, Queen Sirikit is Shrikritya, Sarit Thanarat is Śreṣṭha Dhanarajata, culture is *vardhanadharma*, ambassador is *eka-agra-rajadut*, minister is *agra-rajādut*, envoy is *rajadut* and chargé d'affaires is *upadut*.

Ambassador Nimmanheminda used to explain the evolution of new terms in Thai to Prof. RaghuVira. He wrote an article which is cited hereunder.

"I made my first courtesy call on Shri B.N. Chakravarty, then Special Secretary in the Ministry of External Affairs, and now (1962) India's permanent Delegate to the United Nations. In the course of our conversation he related to me an incident about his experience in Thailand, which caused him much surprise as well as pleasure. At a certain hotel in Bangkok he found that he could not make one of the attendants understand as to who he was, no matter whatever amount of English, both the King's and the Pidgin varieties, he tried on that ignorant wight. Finally, in sheer desperation he exclaimed aloud in the language of India, saying *Bharat Ka Raj Doot*, which, to his astonishment, produced a smile on the face of the bell boy as he made a profound bow in acknowledgement of the exalted position of his guest. Probably Shri Chakravarty was also surprised why an ignorant hotel attendant in Thailand should understand the AIR variety of Hindi better than people in India who complained about it.

"Long before the peace-loving Thais began their early successive migrations from Yunnan into Assam, Burma and the Indo-Chinese Peninsula, they had already come into contact with early Indian culture through the introduction of Buddhism of the Mahayana School. A branch of these Thais settled down in what is now known as Thailand and received an indirect transfusion of Indian culture again, this time through Ceylon, what was to them a new type of Buddhism, in the form of Theravada School of Buddhist thought which brought along with it a wealth of an ancient Indian language, almost identical in form and structure to the language employed by the Great Emperor Aśoka in his famous rock and pillar edicts found throughout the length and breadth of India and which is known in Buddhist countries as Pali.

"Later on, after the early Thai conquest of Cambodia in the fifteenth century the Thais came into contact with Hinduism and Brahmins, who settled down in Ayudhya where they became Court astrologers and royal mentors.

"The Thai language is mainly monosyllabic and tonal. This fact made the number of words available somewhat limited and became inadequate with the growth and development of the Thai people. To render a single sound, say the simple sound *na*, capable of as many connotations as possible, it became imperative to invest each sound with several tonal levels, thereby imparting several entirely new and different meanings to the original neutral tone of the sound *na* which signifies a rice field. By bringing the tone down to its lowest limit we have still the same word *na* to mean 'thick' and, similarly by raising the tone higher and higher the meaning gradually changes from 'rice field' to 'face' and then to 'aunt', depending on how high you raise the pitch of your vocal chord. When someone is relating to you his personal experience in having come across a *seua* you will have to catch the level of the tone properly in order to be able to distinguish whether he means a tiger, a mat, or a coat as he wishes to make known to you.

"With the passage of time, new words had to be added to the existing meagre stock of monosyllabics. Technical words in connection with Buddhism were borrowed from Pali right away, while philosophical terms and words in connection with the exaltation of royalty were adopted from Cambodian and Sanskrit, since Cambodia, under Hinduised Kings, used to be the stronghold of the cult of the Divinity of Kingship. For objects around us, we formed compound words out of several monosyllabics strung together, as it were to signify something new to our concept, for example: ice is known as *nam-khaeng* or hard water; a safety-match is *mai-kheed-fai* i.e. fire-scratching stick; a school is *rong-rian* i.e. a shed for learning; interest (for one's money) became known as *dok-bia* or cowrie blossom (cowrie shells were once used as coins of the lowest denomination).

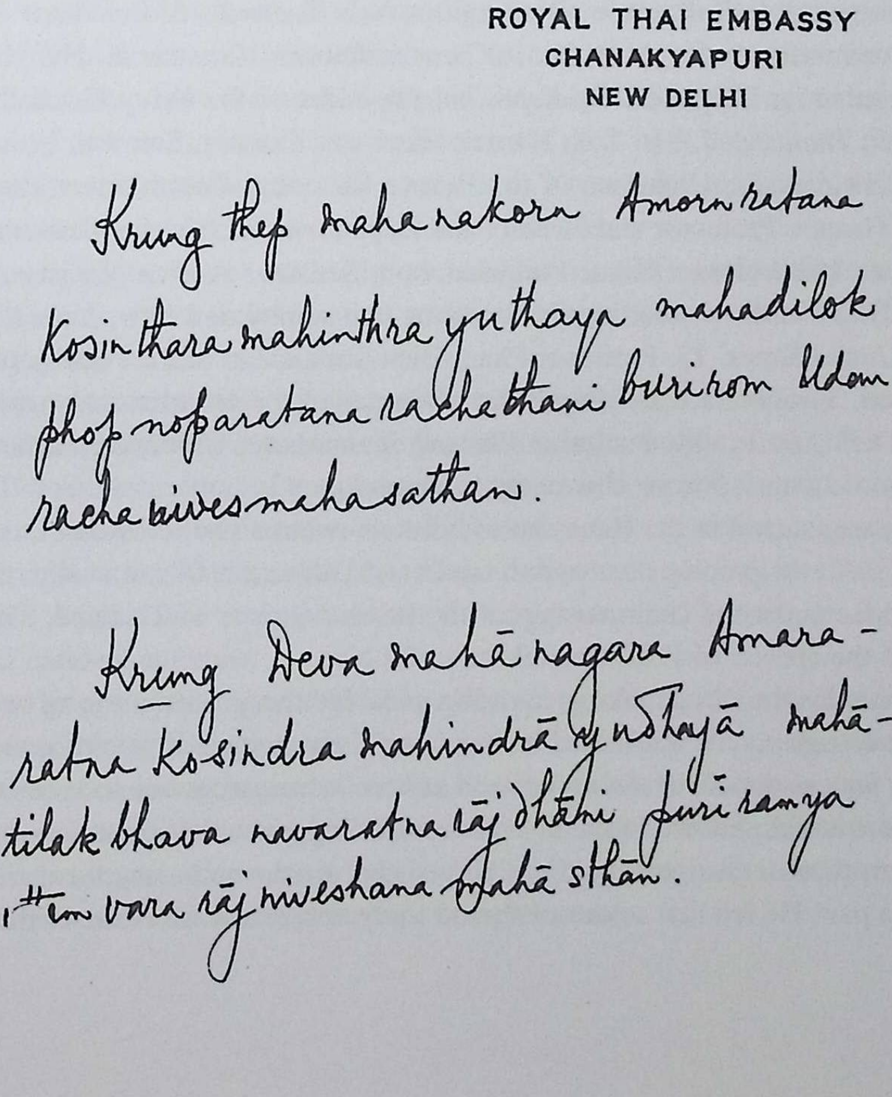
"With the early introduction of a compass in navigation a magnet became known under the name of *mae-lhek* which means mother of iron, since it has the property of attracting iron filings in the same way as a mother hen has the ability of attracting young chicks to her. Electricity, probably from its manifestation in connection with the case of lightning, became known as *faifa* or fire from the sky. A thermometer used to be known as a *parod* which is the Thai way of pronouncing the Sanskrit word *pārada*. When modern water supply system was introduced in Bangkok in 1912 to supplant the use of unhygienic water from canals which criss-crossed our city of Bangkok Thai scholars began to rack their brains in order to find a suitable word, not too difficult for the ordinary man in the street to use and yet not so vulgar as monstrous words arising out of that lazy and degrading habit of adopting English words wholesale. Eventually, the late Prince Vajiranan, then Prince Patriarch of the Thai Buddhist church, came to the rescue with the word *prapā* which in its Sanskrit origin means a place where water is distributed to travellers i.e. an ancient form of a public hydrant, and so the word caught on and today there is nobody even among the meanest coolie who is not acquainted with the word or the daily benefit which he derives from it.

"As I have mentioned already, once a detestable practice crept in when English words were introduced and mispronounced, such as the word *satyachan*, *talapkap*, *satam*, *pap*, *kaovanar*, *kovernmen*, *sakurai*, *moterka* and all such monstrosities which upon closer scrutiny were none other than station, telegraph, stamp, pipe, governor, government, screw-driver and motor car. But now a railway station becomes *sthani* (*sthānī*), telegraph becomes *toralekh* (*dūralekha*), a stamp has a high sounding name of *praisan iyakorn* (*praishniyakara*), a governor become a *phuvarachkarn* or one who carries out *rajkar* or the King's business. Government is now denoted by the composite Pali word *rathpal* which the Thai pronounces as *rathabarn* (*rathpal* or *rājyapāla*), whilst a screw-driver becomes *lek-khai-kuang* or an iron piece to undo a twisted bit, and motor-car becomes a completely sanskritized *rot-yon* i.e. *rathayantra* in actual writing.

"For the past hundred years we have been absorbing the various aspects of culture from India and we still have preserved them in a good, sensible form so that all may see for themselves in the same way that Rabindranath Tagore saw it in 1927 and was prompted spontaneously to express his feelings thus:

I come, a pilgrim, at thy gate, o Siam,
To offer my verse to the endless glory of India,
Sheltered in thy home, away from her own deserted shrine,
To bathe in the living stream that flows in thy heart,
Whose water descends from the snowy height of a sacred time
On which arose, from the deep of my country's being,
The Sun of Love and Righteousness."

Ambassador Nimmanheminda wrote down the **epithets of Bangkok** in Thai pronunciation and its Sanskrit orthography. They are reproduced below in his hand, and its Nagari version in the scribble of Prof. RaghuVira. **क्रुङ् देव महानगर अमररत्न कोशीन्द्र महीन्द्रायुध्या महातिलकभवा नवरत्न राजधानी पुरी रम्या उत्तमवरा राजनिवेशन महास्थान॥**



ROYAL THAI EMBASSY
CHANAKYAPURI
NEW DELHI

Krung thep maha nakorn Amorn ratana Kosinthara mahinthra yuthaya mahadilok phop noparatana rachathani burirom Udom racha niwes maha sathan.

Krung Deva mahā nagara Amara-ratna Kosindra mahindrā yudhayā mahā-tilak bhava navaratna rāj dhāni puri ramya Uttam vara rāj niveshana mahā sthān.

5. TRADITIONAL CULTURES AND TECHNOLOGICAL PROGRESS

Prince Prema Purachatra invited Prof. RaghuVira to take part in a symposium in Bangkok from 27 Jan–2 Feb 1958. It was held in Sala Santidharm in Bangkok, which is a replica of the U.N. General Assembly hall in New York, but with Thai decorations. The rich and diverse civilisations of Asia have been profoundly affected by scientific and technological advancement. It involves changes in the social, technical and artistic fields, in patterns of thought and ways of life. Leading thinkers from Myanmar, Canada, England, France, India, Japan, New Zealand, Pakistan, Philippines, Sarawak, Thailand, USA and Vietnam participated in these crucial problems of civilisation. Following participants contributed to this international seminar.

1. Dr. Bernabe Africa, Former Head of the Department of Political Science, University of the Philippines, Quezon City, *Philippines*. **2.** Sir George Allen, K.B.E., Secretary of the British Association for the Advancement of Science, London, *England*. **3.** H.E. Phya Anuman Rajadhon, President of the Royal Institute of Thailand, Bangkok, *Thailand*. **4.** Dr. J.C. Beaglehole, Professor of History, University of Wellington, Wellington, *New Zealand*. **5.** Professor W.R. Crocker, C.B.E., High Commissioner for Australia in Canada, Ottawa, *Canada*. **6.** His Highness Prince Dhani Nivat Kromamun Bidyalabh Bridhyakorn, President of the Privy Council and the Siam Society, Bangkok, *Thailand*. **7.** Mr. Tom Harnett Harrisson, Curator, Sarawak Museum, Kuching, *Sarawak*. **8.** Dr. Htin Aung, Chairman of the Burma Historical Commission, Rangoon, *Burma*. **9.** Dr. Mahmud Husain, Professor and Head of the Department of History, University of Karachi, Karachi, *Pakistan*. **10.** Professor Henri Longchambon, Senateur Ancien Ministre, Paris, *France*. **11.** Professor F.S.C. Northrop, Sterling Professor of Philosophy and Law, Yale University, New Haven, Conn., *United States*. **12.** Professor Pham-Bieu-Tam, Dean of the Faculty of Medicine and Pharmacy, Saigon, *Vietnam*. **13.** Dr. RaghuVira, Director of the International Academy of Indian Culture, New Delhi, *India*. **14.** Professor Tatsuro Yamamoto, Chief, Department of Oriental History, Faculty of Letters, Tokyo University, Tokyo, *Japan*.

The participants stayed in the Ratanakosindr hotel—what a poetic name.

27 Jan 1958. All the participants went to the Grand Palace at 9.00 am to sign the Royal Book. The Seminar began under the chairmanship of the Prime Minister of Thailand. The record of the day summarised the speech of Prof. RaghuVira as follows:

Professor Dr. RaghuVira, making a strong plea for the preservation of world literature, emphasised that though each culture "had its own aura", was unique. It would be wrong to confuse national culture with nationalism. To understand culture it was necessary to know the literature of those cultures, and he felt that world literature was not being given sufficient importance at present.

He said that, though change should not be resisted, it was necessary for nations to keep the continuity of the past. He felt that countries should study not just the literature of their own periods, but the whole range of their literature. A study of world literature would reveal what we and our neighbours were in the past and would help all of us to work out the way we should go.

Emphasizing that he was not speaking politically, he said that the conquest of Asia had affected the thinking process of the East and it was difficult for him to keep a balance between his admiration for the gifts of the West and his chargin at the loss of faith in itself that his country had suffered. He said he felt that technology had blinded Eastern man.

The preservation of national cultures is good not only for the nations concerned, he said, but for the whole world. The East accepts the gifts of the West and is eager for them, but feels that the East should bring its gifts to the rest of the world.

All nations interested in preserving their unique quality should see that the literatures of the world are lovingly preserved. What was felt worth preserving should be brought into the general stream of national life in the same systematic manner in which technics are used today. Eastern cultures must not be imitators. Modern technology was of universal value, but nations differed.

He asked for the preservation of arts, crafts and literatures but not at the expense of modern technology, with the best of the past and the present going forward together.

Hereunder is the full draft of his speech.

The life of traditional cultures in the mother-lands of technology as a guide for the East.

Science evolved slowly in the motherlands of technology during the last five centuries. It started with doubts. Science had violent clashes with prevailing values and dogmas. Traditionalists hit back with persecution and polemics. But with continuous rise in power and achievement, science and technique rose to the top. Knowledge and truth vanquished magic, superstition and blind faith. Social inequalities were levelled.

Century-long conflicts have resulted in the establishment of certain balances and the carving out of certain channels where technique and tradition flow calm and unobstructed. Technique has even been brought into service of tradition.

Study of the past has become an integral part of the activities of science. Specialists devote their lives to study the minutest details of the past and bring them into focus, lest they be ignored and forgotten. The reconstruction of the past would not have been possible in a non-scientific age. There is an interminable flow of literature on religion, metaphysics, archaeology, national language and literature, architecture, painting, statuary, music, drama and poetry. It binds the people to their past. The people do not feel abandoned and forlorn. Love and honour are bestowed on the achievements of national cultures.

Regeneration goes on in innumerable forms. Olympic games is just one example of an ancient classical institution having been expanded into a global fanfare. In the motherlands of technique, science and tradition are living in a more or less secure symbiosis. Technological progress chalks out its path, and pursues it unhindered. Traditional culture has learnt its lessons and has stopped meddling. Under the impact of new knowledge, tradition has given up its insistence on many of the methods, approaches and values that once held complete sway.

I. There are numerous constituents of traditional cultures. We shall take them one by one.

(a) Religion is the fundament on which much of traditional superstructure stands. The conflict with science is not yet over. Intellectually they do not rely on the same base. Faith and the individual's experience of and satisfaction in faith support religion. Science has not yet found a substitute, and hence church and priesthood are the most highly organised and deepest entrenched in countries that have registered the highest progress in technology, namely, USA and Western Europe. Dogmas have lost their rigidity, rituals have become symbolic, magic and superstition lie hidden in obscure corners. The other-world view is pushed to the background, while this-world view has been duly shaped to subserve daily needs of a technological age. The social view is more of tolerance and understanding. Ethical values have contributed their utmost to the raising of men's levels of thought and behaviour.

What has happened in the West can serve as a guide and a stimulant to the East.

In the East, religion is ill-organised or hardly organised at all. It does not come up to its own standards. Schools and universities do not provide the vast and consummate knowledge of their tenets, rituals, and philosophies. There are more men in Western universities who study our religion than in our own. Philosophy is an important constituent of many Eastern religions. It overrides dogma and ritual. In a way its attitude is the same as of science. It is interested in discovering the ultimate reality of existence, not of human beings alone, but of all existence, material and non-material. And yet, even this philosophy is a neglected sphere.

Cultivation of piety and devotion to the service of fellow-men are on a downward slip throughout the East. Here men of the church are relinquishing or have already relinquished the many social roles played by their counter-numbers in the West. Poor organisation and a diminishing sense of responsibility mark priests in the East. There is a general loss of confidence in the validity of their roles and values.

Technique and its sphere of activity has to be appreciated with due circumspection, so that the limits which are clear to the Westerner become visible to us too.

Technique is in the lime-light. There is no doubt that we need it, and that too urgently. But its glamour need not cause blindness and wipe out culture.

A new upsurge in the organisation of religion and religious virtues, in the study and understanding of philosophy, in the re-establishment of piety and devotion, and of ethical values will help to bring back the confidence without which Eastern nations will not be able take big forward steps.

Eastern religions and philosophies have vast stores of energy which, once they are released, will help us to find our fulfilment both in culture and technique. The clashes that the West witnessed shall not be repeated in the East.

(b) In arts, the West has preserved the maximum of the past. Ancient paintings have not lost their place of honour. Millions throng art galleries and pour their joyous adoration on the masters. Statues are still carved after Greek and Roman models. Art schools carry the message to new generations. Ancient incentives, objectives and aesthetics are sedulously made objects of close and loving study. Old forms are still cultivated. Old materials are still the media of artistic expression. Old motifs are fresh in their appeal to the cultured.

Even the social function of art has not entirely altered. Some of its religious appeal may have faded, but then it has correspondingly gained in aesthetic and historic appeal. The same, or something approaching it, has to happen in the East, if the East is not to be untrue to her own history and aesthetics, and if she is to express herself. Teaching and practice of art have henceforth to be put on a national foundation.

Old art has not remained static in the West. It is but natural that it will give forth new forms in the East as well. Naturally again, there will be additions, welcome additions to human achievement. The East owes it to the West to refashion and recreate in the glamour of its own vision and in the power of its own experience whatever it learns from others. Mere imitation does not belong to the liberated personality, which the East aspires to be.

In the West handicrafts have yielded to the machine. The Westerner had not only to work for himself but for global markets. In this process he lost much of his leisure and insight. Mass manufacture could only be done by machines. The East is to provide for itself. It is rich in men, who have leisure, who can ply their crafts in perfect freedom and put their individuality in every piece that they carve and mould.

Just as our religion and philosophy, so our arts and crafts have a luxurious variety that provides a firm and wide expansive stage on which the East may enact all the marvels of beauty and nobility of which she is capable. Only the East has to dress herself for the stage.

(c) Eastern musics have vast possibilities to develop new forms and new themes, and that by simply following their conscious and unconscious urges.

Technique will help them, for example in the devising of newer and better instruments, as well as in the refining of the old ones.

To the age-old yearnings of the heart the East may add new dimensions.

Technique has overwhelmed the East. She has been struck dumb. She has not yet fully recovered her senses. Once she recovers, she will burst forth in song and sing of the new age, of its wondrous uniqueness in a manner all her own. The East waits for its songsters.

(d) We meet in this ancient land under the shadow of immortal edifices, sacred or secular. The concepts that moved their authors are ageless. Should not every architect of the soil probe their solemn secrets and catch every detail by which hangs a motif or a mere flicker of a fleeting fancy. And yet the eastern architect is stolid and dormant. His text books and models speak of and represent a remote tradition to which he does not react in the same measure or in the same wise as one born to that tradition. It is little wonder that East's creativity is at a low ebb.

(e) Literature is the mirror in which a nation is reflected in varying moods at different periods of her recorded history. Herein one may look into the nation's achievements. One of the very first tasks of a nation is to discover herself, her prowess and her frailty, the bounds within which she has functioned so far, the heights which she has scaled and the depths she has plumbed.

Literature includes religion, metaphysics and philosophic speculations, story and drama, epic and poetry. Literature is the throbbing of the people's hearts and brains.

Its technique is partially provided by grammar, prosody and rhetoric. Erotics or the art of love, as universal as humanity itself, has a special flavour and fragrance with each nation.

These literatures are, unfortunately, being shoved into the back-ground or even into the dust-bin, as they do not and cannot serve the present age of technology.

These literatures will come into their own only when new requirements are met by new works on history and geography, on science and industry. The production of new literature is a must of the highest priority. But let there be no mistake about the nation's need to recognise and understand itself. Science deals with cold unalterable truths that remain valid for all times, and are not only supranational but even supra-human. On the other hand, national literature is something intimately bound with the nation. It is the nation's particularity.

(f) A literature is expressed through a national language and is recorded and communicated in a national script. Nations love their languages and scripts. To snatch away a script or a language is to render a people strangers to its traditional culture. It creates a vacuum. The loss is everlasting. It is the duty of every nation to save at least its literature. It gives the nation its stature. As to its script and language, let it be stated as simply as this: that no other nation can possibly save them, and the only way to save them is to use them.

Preservation or saving from passing into oblivion is the beginning of another process namely that of development. A modern nation has a multiple life. Its script, language and literature will grow into its multiple life.

(g) Ancient countries have ancient sciences too. Foremost among them is medicine, an empirical science. It cannot compete with scientific therapy. And yet it may be allowed to perform its cures under trusted guidance. Ancient medicine contains germs which are worthy of nurture. They should be subjected to modern investigation and whatever is of utility be developed and added to the world store.

The astronomic and astrologic tradition belongs to history. But not altogether so the national eras and calendars. They could have the benefit of modern calculations and be continued in religious and certain national spheres of chronometry.

(h) Political and social institutions are being borrowed by the East on a large scale. But they are not yielding all that was expected of them. They have not been properly adjusted to the background of the borrowing people.

(i) The same holds true of laws. Even codes of personal behaviour are artificial imitations. Men are not hundred percent uniform. Neither is there any set of public laws nor any code of private behaviour which will give equal satisfaction to the demands of justice, fairplay and righteousness of all peoples in all climes, irrespective of their inherited values.

(j) It is the educational system, its schools, universities, art academies and research institutions, on which devolves the function of collocating the past and the present and framing the future of the nation. So far our educationists have not set this problem before them. They remain unheeding. The East is being steam-rollered. Its tiny buds are being ploughed into dust. If they could have blossomed they might have made our lives a bit rosier.

(k) Even the daily routine of life is inspired less and less by nations' received forms and ideas. Indigenous forms and styles of recreation, dress and cosmetics, personal ornaments and festivals (domestic, public or national) are going out of fashion.

The institution of marriage is also getting highly contaminated. So are some of our flags and emblems.

The above observations are too general to apply in all their details to all countries of the East. It is important to mention here that Japan stands in a category by herself. She has found an adjustment which she is working to her satisfaction. The author of these observations does not expect much appreciation of his views by most modern educated Easterners to whom all that they have learnt is a static norm. To the learned and beloved friends from outside the East, he would take this opportunity of offering his deep adoration to the West that has raised humanity to sky-heights. All glory to the West. Let us bow and bend and learn how to be ourselves. Let us join the world community and bring on its altar our particular offerings.

II. Any view of traditional culture, its preservation and development would be incomplete without the viewing of the place that technological progress is to fill in the life of a nation. Technology is an all-embracing vastness. Whatever it embraces, it transforms and uplifts. Agriculture and industry, education and recreation, food and dress, homes and villages, towns and cities are beggars at the doors of technology. Technology is applied science. And science has its own values, approaches, systems and achievements. Mighty are its imperatives. Here we are concerned about how and to what extent they impinge upon traditional cultures. They have impinged and are continuing to impinge in a manner and to an extent that traditional cultures have lost their face and are receding. Traditional cultures have lost faith in themselves and are fading. Traditional cultures will regain some of the lost face and faith if they could restrict their sphere to the supplying of psychological satisfactions and spiritual solace to the people by providing them wide and unrestricted fields for the play of their national individualities. Humanity at large wills also be enriched thereby. This realisation is slow in coming and in the meanwhile traditional cultures are dying fast.

And on account of the slow pace of development of national personality, technology inspite of occupying the seat of honour is not developing fast enough. By what else can arid lives be irrigated and made to smile except by the ambrosial sap ascending from deeply embedded roots of the nation.

Nobody would deny that there are unresolved frictions between cultural values and scientific outlooks. These must be resolved by each nation in its own unique way. Resolving these frictions is a part of the process of energizing of cultures. Cultures are capable of activating whole peoples, thus eliminating sloth and inertia, and fulfilling the national personality. Nations without personality will reflect on the global humanity.

To realise above formulations, a phasing of effort and a chronological schedule is to be planned. The plan would be national as well as international. National exclusiveness will only narrow the path of advancement, both in the study and understanding of national culture as well as in the national progress of technology. And yet it is on the nationals of a country that the main burden of preservation and development must of necessity devolve.

Once the necessity is recognised in due measure, it would be possible to blaze a new trail, to embark upon a new course whose objective would be wide enough to encompass the varied aspects of a national culture.

III. I am myself working for the bringing to light of the traditional literatures of Asia. The plan is entitled the Śata-piṭaka. A separate brochure is submitted herewith.

One of the first tasks of every traditional culture is to prepare catalogues of literature, almost upto the end of the 19th century. Next comes the publication of this literature within a reasonable period, say 10 to 25 years. And simultaneously there is to be the placing of this literature into the curricula of schools and universities.

For other constituents of national culture, specific institutes and research centres may be established. In every domain there would be important items which need preservation and propagation into the flux of national life. So while on the one hand the institutes will employ antiquity specialists, on the other they would have men of keen perception and wise judgement, sociologists, educationists, artists, designers, architects, musicians, poets, writers, actors, and a host of others who will selects, grasp and even transform ancient items into modern forms and expressions. They would discover many items, minute or vast, that once enlightened the minds or served the fancies of the nation and that might do so again to the profit of the nation.

It may not be out of place to mention that not all that belongs to a nation is solid gold. Much is brass and bronze which has got tarnished. It would remain in rest and slumber in archives and museums.

Science will illuminate the darkness of the past. Technology will remove poverty and disease. And the past cultures will tame and humanise the monsters of science bent upon total everlasting annihilation. Thus it is that we take up the resuscitation of our cultures, so that they may fashion the lid of the yawning abyss to whose brink we have been brought.

Dharmo hato hanti, Dharmo rakṣati rakṣitaḥ. Devastation of a culture leads to the devastation of the nation's character, uniqueness and singularity. And in a similar wise the rejuvenation of a culture forms the nation's ladder of ascension to new heights.

The Royal Mother was moved by the presentation of Prof. RaghuVira and spent quite some time to understand the Śatapiṭaka project. Prof. Northrop said: "your work is prodigiously important."

Prof. RaghuVira paid a visit to Emerald Buddha Temple and Grand Palace in the afternoon. Spoke in the evening at the Thai Bharat Cultural Lodge with Phya Anuman in the chair. The CV of Prof. RaghuVira was distributed in Thai: CV is *Pravṛtti* or *Jīvana-pravṛtti* in Thai. Ananas is *sarva rasa*, Wifi is *śīghra agni*, and a chauffeur is *sārathi*.

Vīrajai Dance. Mr. Sujiv Punyanubhav the secretary to the Minister of Culture took Prof. RaghuVira to his reception, preceded by a Classical Thai performance of Vīrajaya, dedicated to Hanumān. It was so vibrant that even Prof. Husain of Pakistan was thrilled. The invitation card of the minister was headed by the logo of the ministry.

The word Eighteen Coronets in Thai refers to a group of eighteen monkey officers of Rāma in the epic "Ramakien" which forms the theme of the Khon or Thai masked play. The officers and men of the monkey army may be classified as follows:

1. Monkey Kings, 2. Eighteen Coronets, 3. Tiew Petch, 4. Chang Kieng, 5. Khen.

The Eighteen Coronets who perform this war dance are probably counterparts of colonels in the modern army. In the Khon, the march of an army towards the battle field begins with the entrance into the stage of monkey soldiers who perform simian antics to the tune of "Krao Nok". Then warriors of increasing seniority appear in succession, to be followed by the Commander-in-chief who makes a final inspection of the troops.

This dance is an adaptation from the original 'Eighteen Coronets' series. The former tune, postures, musical tempo and even the monkey antics have been subject to certain refinement and modernization. This modified version of the old war dance has been named the 'Virajai Dance'.

Prof. Yamamoto said that Japanese scholars were working on the Chinese inventions upto the 18th century before any visible impact of the West. The Japanese clearly distinguish modernisation from westernisation. Prof. Pham Piem Tham said that the West has brought a new religion: Tolerance.

Prof. RaghuVira summed up his vision:

Science and technology are not national. They are universal, supranational. They extend the eyes and hands of man. Advanced nations would do well to help backward peoples. Science and technology are devoid of tender human values. They have to be supplemented and even guided by the accumulated wisdom of past ages. This wisdom is enshrined in the enormous mass of Asian literatures. These need resuscitation. The 20th century is the century of destruction. We have to turn it into the century of preservation, transformation, development. We have to draw upon it for variety, for illumination. *Ahiṁsā* 'non-violence', *Satya* 'truth', *mā gṛdhaḥ* 'greed not'. *Kaliḥ śayāno bhavati* standing still is to degenerate. *Sarveṣām samānānām uttaro 'ham bhūyāsam* 'to rise is to compete'. *Dvandvād vai vīryam jāyate* 'power is generated by cooperation'. *ātmadīpo bhava* "it is self-reliance, self-propelling and self-illumination that are the ultimate base of a personality. Abstracted and universalised *sat* existence, *chit* the flux of consciousness and *ānanda* joy and bliss are at the root of the cosmos. *Caraiveti* walk into the vastness of the future, of the unknown, be a *pathi-kṛt* a path-maker.

In the world of competition let the motto be: Let the advancing arrow-head be also the centre and the support of all others—*mūrdhā nābhiś ca samānānām*. And untimately, let civilisation lead to the stage when every people could progressively declare—*asaṃtāpaṃ me hṛdayam* "my heart is not torn by torments of want and ignominy."

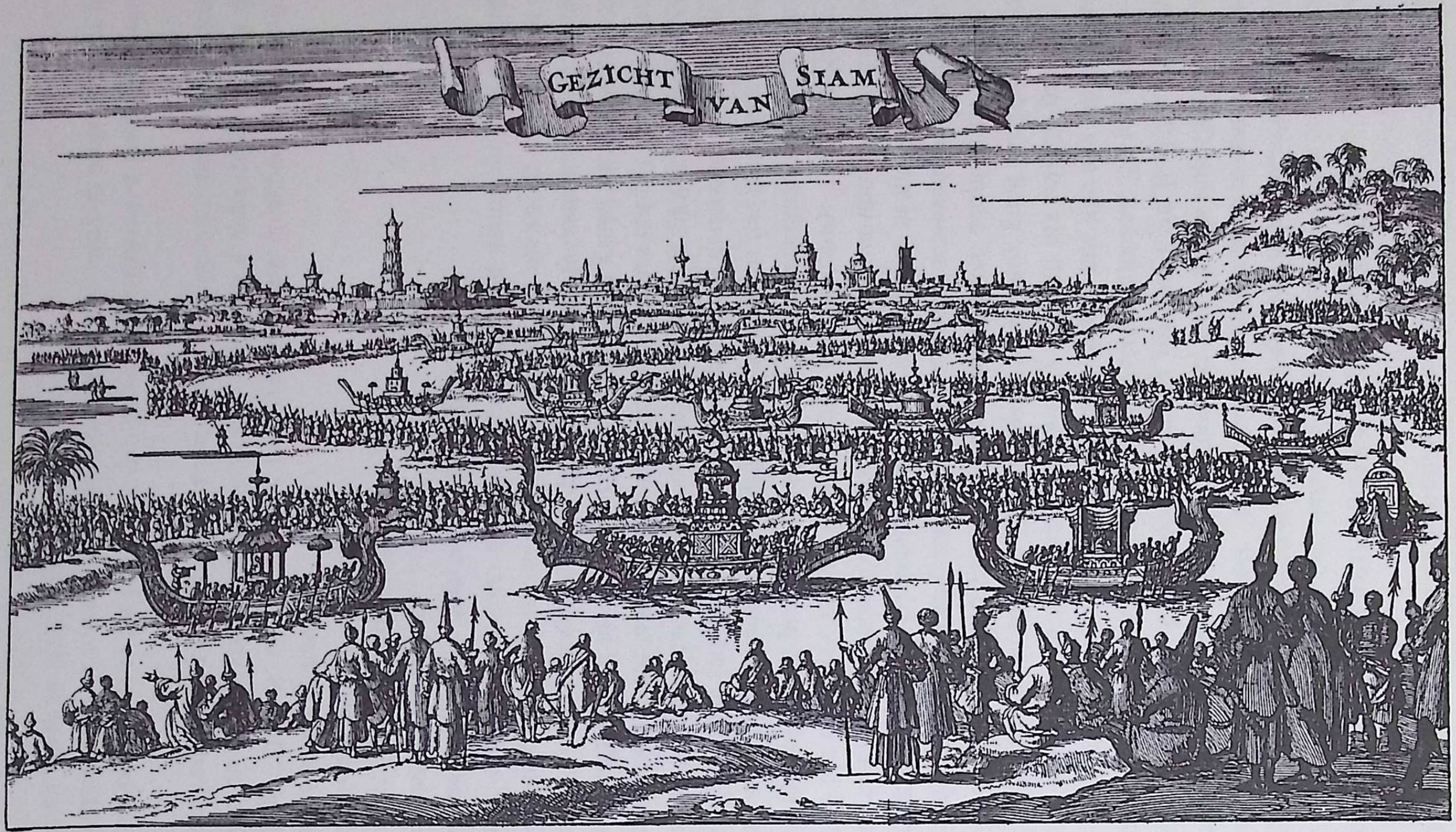
6. FOOTPRINTS OF THAI CULTURE

Visākha Pūjā at Ashoka Vihara, New Delhi. Ambassador H.E. Sukich Nimmanheminda addressed the gathering on 8 May 1960: It affords me great pleasure to transmit through you my sincere greetings to all who are gathering here today on this Visakha Puja Celebration in which we are now commemorating the happy memory of the Birth of Lord Buddha, the day of His Enlightenment and the date at which he entered into Mahāparinibbāna. To me nothing is more encouraging than the feeling that Lord Buddha himself was born just like any other mortal, in no way different from anyone of us here, and it was only through his infinite patience and his boundless compassion for the world that he underwent very many great hardships in trying to adhere strictly to ascetic way of life which he soon discarded and adopted the Middle Path of Majjhimapaṭipadā which avoided both extremes. When he finally achieved Enlightenment, he did not forsake us, suffering humanity, by entering at once into the peace of nibbāna, instead he spent more than forty years of his life strenuously striving to open the gate of immortality to mankind, by making the fruits of his discovery known to weary and sick humanity. The Four Noble Truths, with the included Eightfold Path, provide us with the best rule of conduct ever devised that all of us Buddhists regard as an all sufficient code of ethics, which make us feel that whatever happens to us is due to our own previous actions, and hence, we have to learn to depend on ourselves and do not rely upon external help or vicarious sacrifice. Lord Buddha set a very high value on conduct. A man who is well-versed in the teaching of Lord Buddha, but does not put it into practice, does not conform to the Lord's idea of his follower. He emphasized that a man who knows the teaching but does not shape his life accordingly is like a cowherd who merely contents himself by counting the cows of other people. Hence I am sure, with the coming of this happy event, all of us will revert our thought to our Great Teacher and draw our inspiration therefrom, and the following quotation from Longfellow, I trust, may not be out of place:

Lives of great men all remind us
We can make our lives sublime,
And, departing, leave behind us
Footprints on the sands of time.

Microplanning. "Dr. J.S. Gould, passing through Bangkok, dropped in to see me this morning and delivered to me your kind message together with a copy of your book *Micro-Planning*, for which I am writing to thank you. I have been especially touched to be remembered by you.

"I shall hand the book over to the Library of the Siam Society instead of keeping it personally for it should be within reach of a larger reading public than if it were to remain in my private library." Prince Dhani Nivat to Prof. RaghuVira.



Ayudhya in the Seventeenth Century
A procession of State barges conveyed a Royal Letter and presents from Louis XIV of France to King Phra Narai of Thailand in AD 1685 (The French ambassador Chevalier de Chaumont and party were watching the procession in the foreground).

Birthday of H.M. the King Bhumipol Adulyadej. Prof. RaghuVira was invited to these Hindu and Buddhist ceremonies by the Thai Ambassador Sukich Nimmanheminda: "As you already know that His Majesty the King of Thailand is going to celebrate his birthday on December the fifth. As the rites involved in this elaborate ceremony consist of both Brahmanical and Buddhist rituals which had been handed down to us for centuries back, I think they will be of great interest to you as a Sanskrit scholar as well as the one who is deeply interested in ancient Indian culture which still survives in countries of South East Asia and particularly in Thailand.

This Embassy, therefore, is of the opinion that it will greatly help to promote better understanding from a cultural point of view, if you can spare a week or a fortnight of your time in Bangkok where you can witness out Court Ceremonies as well as meeting people of similar interest there".

It was the 35th birthday of the King and Bangkok was a fairyland of illumination and colour, with coloured lights on trees, house fronts and public buildings. The King had once entered monkhood and lived in the Wat Bavornives like a monk of common birth. Prof. RaghuVira left for Bangkok on 3 Dec 1962 to felicitate the King. The names of persons he met were fascinating. Mr. Chalerm Patamapongs (padmavaṁśa) was working in the Yanawa Cold storage. Yanawa 'barge' (Skt. yānanāva) is a monastery.

Prof. M.R.V. Sumonjati Svastikul, Dept. of Thai Language and History, Chulalongkorn University

H.E. Sanya Dharmasakti, Deputy Speaker of the National Assembly

Mr. Tri Amatyakul, National Library

Prof. Visudh Busyakul (विशुद्ध पुष्यकुल) taught Sanskrit

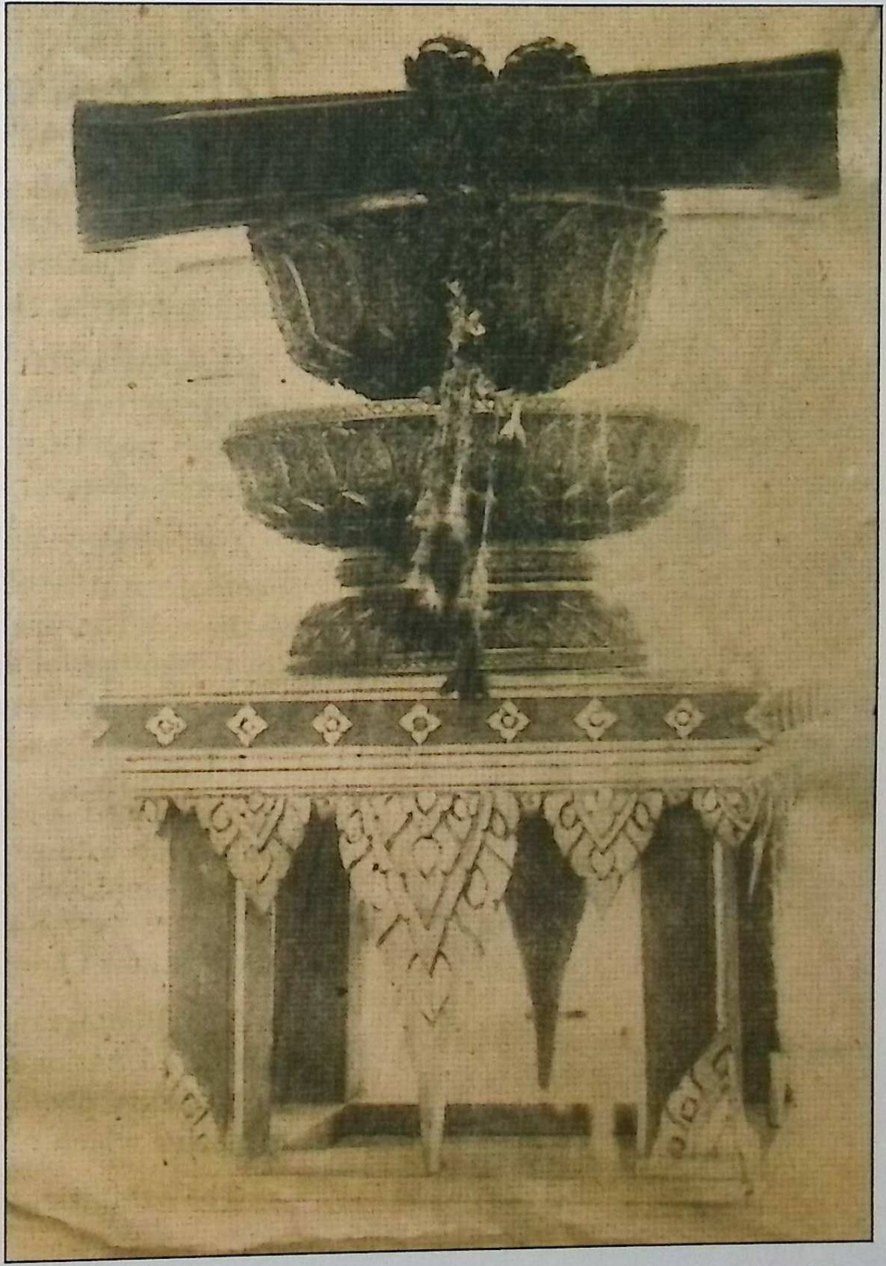
Prince Dhani Nivat wanted a set of the *New Tibeto-Mongol Pantheon* for presentation to H.M. the King. Thailand has modernized in a big way, but retained its literary, ritual and linguistic heritage. The Prime Minister speaks neither English nor French.

Thai orders and decorations were detailed in the *Bangkok World* on 9 Dec 1962. The highest decoration to a foreigner is the Most Auspicious Order of the Rajamittrabhorn given to heads of state equal to H.M. the King. Its ancestor was the Order Sangwad Nopart, handed down from the Ayuthya kings and revived by Rama I. The Ancient and Auspicious Order of the Nine Gems (Nava-ratna) was founded in 1851 and restricted to Buddhists. Current holders of the Nine Gems in 1962 was Queen Rambhai, Queen's Mother, PM Sarit Thanarat, PM Pibulsonggram, PM Luang Pradit Manotham. The highest order given only to the members of the royal family is The Most Illustrious Order of the Royal House of Chakri founded in 1882. The Ratana Varabhorn (Order of Merit) was established in the reign of King Vajiravudh. Two Orders given for personal service to the King are Vallabhabhorn Order founded in 1919 and Vajira Mala Order of 1911. The Dushdi Mala medal founded in 1882 by King Chulalongkorn is given for civil and military services.

Order of Precedence for Knights of the different orders

1. Knight of the Most Illustrious Order of the Royal House of Chakri.
2. Knight of the Ancient and Auspicious Order of the Nine Gems.
3. Knight Grand Cordon (Special Class) of the Most Illustrious Order of Chula Chom Klao.
4. The *Ratan Varabhorn Order of Merit*.
5. Knight Grand Cross (First Class) of the Most Illustrious Order of Chula Chom Klao.
6. "Senangepati" (Knight Grand Commander) of the Honourable Order of Rama.
7. Knight Grand Cordon (Special Class) of the Most Exalted Order of the White Elephant.
8. Knight Grand Cordon (Special Class) of the Most Noble Order of the Crown of Thailand.
9. Knight Grand Cross (First Class) of the Most Exalted Order of the White Elephant.
10. Knight Grand Cross (First Class) of the Most Noble Order of the Crown of Thailand.
11. Knight Grand Commander (Second Class, higher grade) of the Most Illustrious Order of Chula Chom Klao.
12. "*Maha Yodhin*" (Knight Commander) of the Honourable Order of Rama.
13. Knight Commander (Second Class) of the Most Exalted Order of the White Elephant.
14. Knight Commander (Second Class) of the Most Noble Order of the Crown of Thailand.
15. Knight Commander (Second Class, lower grade) of the Most Illustrious Order of Chula Chom Klao.
16. "*Yodhin*" (Commander) of the Honourable Order of Rama.
17. *The Vallabhabhorn Order*.
18. Grand Companion (Third Class, higher grade) of the Most Illustrious Order of Chula Chom Klao.
19. "*Asvin*" (Companion) of the Honourable Order of Rama.
20. Commander (Third Class) of the Most Exalted Order of the White Elephant.
21. Commander (Third Class) of the Most Noble Order of the Crown of Thailand.
22. Companion (Third Class, lower grade) of the Most Illustrious Order of Chula Chom Klao.
23. Companion (Fourth Class) of the Most Exalted Order of the White Elephant.
24. Companion (Fourth Class) of the Most Noble Order of the Crown of Thailand.
25. Junior Companion of the Most Illustrious Order of Chula Chom Klao (obsolete).
26. Fourth Class of the Most Illustrious Order of Chula Chom Klao.
27. Member (Fifth Class) of the Most Exalted Order of the White Elephant.
28. Member (Fifth Class) of the Most Noble Order of the Crown of Thailand.
29. Member of the Vajira Mala Order.
30. Member of "*The Rama Medal for gallantry in action*" of the Honourable Order of Rama.
31. Member of "*The Rama Medal*" without clasp of the Honourable Order of Rama.
32. The Gold Medal (Sixth Class) of the White Elephant.
33. The Gold Medal (Sixth Class) of the Crown of Thailand.
34. The Silver Medal (Seventh Class) of the White Elephant.
35. The Silver Medal (Seventh Class) of the Crown of Thailand.

6 April 1932 was the 150th anniversary of the Chakri dynasty and a legend floated around that the dynasty would come to an end. On 24 June 1932 the Peoples' Party had seized absolute power and requested the King to grant a constitution to the people. High ranking members of the royal family were seized as hostages. The King was away at his summer palace. The party requested his return to the capital to grant a Constitution. The King returned on 27th June by a special train and proclaimed the first constitution to avoid any bloodshed. The King revised the Constitution and affixed his signature on 10 Dec 1932 in full regalia worn only on the coronation ceremony.



The Constitution in the form of a palm leaf manuscript is seen placed on a "panrong" the Thai presentation bowl. It was a part of the design for the Democracy Monument.

The Constitution was welcomed as being in line with its 'Ancestral Constitution'. The Kingdom's laws and guidelines for conduct are as old as the great Kingdom of Sukhothai and its great King Phra Ram Kamhaeng. The famous Sukhothai monument stone (the "Thai Rosetta Stone") is not only a key to the original Thai language but the first setting down of Thai laws and the way of rule.

The stone reads: "In the life time of King Ram Kamhaeng this city of Sukhothai is prosperous. In the water there is fish; in the fields there is rice. The ruler does not levy a tax on the people who travel along the road together, leading their oxen on the way to trade, and riding their horses on the way to sell. Whoever wants to trade in elephants, so he trades. Whoever wants to trade in silver and gold, so he trades.

"If a commoner, a noble or a prince dies, let his ancestral home, his elephants, his family, his rice granaries, his servants, his ancestral plantations of arecanut and betel devolve on his children. If commoners, nobles or princes have dispute, the King makes a true investigation and then only does decide the matter for his subjects uprightly, without siding with him who steals or showing preference for him who conceals. On seeing the rice of others he has no covetous desire. On seeing the wealth of others he has no seizing desire. Whoever comes on elephant to submit his city to him, he affords help.

"If anyone lacks elephants and horses, men and women, silver and gold, he gives them to him, helping him to put up a proper city. If he captures a fighting foe, he does not kill or beat him. At the gateway there is a bell hung up. If anyone of the public has a complaint or grievance of body or mind to place before the King he only has to sound the bell that is hung up. King Ram Kamhaeng, on hearing it, will call him for an upright investigation... King Ram Kamhaeng, the ruler of Sukhothai, as well as princes and princesses, gentlemen and ladies of the nobility and men and women all have faith in the Buddhist religion. ... All Thai profess the Dhamma" (From an article by Dr. Luang Suriyabongse in *Thought and Word*, 1 July 1955).

Prof. RaghuVira noted a few **Thai words**:
ācān = ācārya (Prof. Achan Sukit)
Dhammasat University for moral and political science (Skt. dharmaśāstra)
Agriculture University: Mahāvidyālaya Kasetsāt
Medical Univeristy: Mahāvidyālaya Phaitayasāt
College: vidyālaya
song phra charon **जीवतु देवः चिरम्** (heard everywhere in the city)
Bangkok: varah nagara (pra nakon) = Ratnakośin
Bank of Ayuthia: Dhanāgāra Ayodhyā
Lumpini district in Thailand (Lumbinī)

Prof. RaghuVira returned to Delhi on the evening of 10 Dec 1962.

Pali Tripiṭaka and its commentaries. The Mahamakut Foundation presented the 45 volumes of the Tripitaka in Thai script, along with commentaries and related texts.

Iconography. Private Secretary to H.M. the King thanked Prof. RaghuVira: "I beg to inform you that your presentation of *A New Tibeto-Mongol Pantheon* Part 6 to His Majesty the King through the kind offices of His Highness Krommun Bidhyalabh Brudiyakara, has duly been made. His Majesty the King, my Gracious Sovereign, who is deeply sensible of the friendly gesture shown by you towards His Person, commands me to convey to you, Sir, an expression of His Majesty's sincere thanks and appreciation (16 Jan 1963, BE 2506).

Vishva Hindu Parishad. "I accept with pleasure the invitation to send the Vishva Parishad at Allahabad a message for the success of the conference, because, as a student of ancient Indian culture, I have learned to entertain a great respect for it. The original Indian values of life have indeed undergone extensive modifications in all these thousands of years till the nature of its original source has been almost lost sight of. A modern Siamese Buddhist looks upon the ideals of humility and tolerance as the essence of the Buddhist way of life. In looking forward to seeing such ideals upheld by the conference, I feel confident of the success of the meeting" (Prince Dhaninivat, Bangkok, 1 Jan 1965).

7. IN THE MONASTERIES OF THAILAND

5 Nov 1970. I reached Bangkok and stayed in the Peninsula Hotel whose foyer had a statue of Lord Viṣṇu lying on the Śeṣa serpent. Four-armed Brahmā emerged from his navel, holding a cakra, book, baton and pot. A wooden image of Lord Rāma holding a bow stood in regal splendour.

Visited the **Wat Po**, the Monastery of the gigantic Reclining Buddha, one of the oldest and most famous temples of Bangkok. It competes with the Temple of the Emerald Buddha for vividness and beauty, its profuse but meticulous decoration. The row of Buddhas in the galleries of the monastery conform to repetition as the essence of all prayer. Its Bodhi tree came from Nepal in 1688. Chinese images were presented to the Thai King. Ninetyfive stupas belong to 95 rich families. It was the first university established 160 years ago. All the text books were inscribed in plaques, including medical illustrations. Every Thai male becomes a monk at twenty years for thirty days or three months (three represents the Triratna). It has images of yoga postures, 224 images of Lord Buddha, and reliefs of the Rāmāyaṇa on the plinth. The main chapel holds the ashes of King Rama I who restored the temple.

On the huge grounds there are a large bot, four great chedi, the vihāra of the Reclining Buddha, and other smaller vihāras and chedi. The bot is located in a courtyard surrounded by double rows of galleries containing 394 sitting Buddha images. A low wall with eight small gates, each gate guarded by bronze lions, surround the building. The boundary stones (bot are surrounded by eight symbolic boundary stones) are housed in small pavilions, crowned with spires on the wall. The three-tiered roof of the red and yellow tiles is supported by square pillars. The massive teak wood doors are inlaid with mother-of-pearl in exquisite designs. Scenes from the Rāmāyaṇa are depicted on bas-relief panels of marble on the substructure of the bot. The panels of marble were brought from the ruins of Ayutthaya after the former capital was sacked and destroyed by the Burmese in 1767. Inside the bot, the walls are covered with murals describing episodes in the life of Lord Buddha. The ceiling is red and gold, the cross beams are gilded, and the floor is marble. The gilded bronze sitting Buddha was brought from Wat Sala Si Na, an ancient monastery in Thon Buri.

The eastern vihāra contains a standing Buddha from Ayutthaya. In the southern and western vihāras, there are Buddha images from Sukhothai, while in the northern vihāra the Buddha is represented as being seated in the western manner. In the courtyard are four large chedi standing opposite the Liṅgaṃ. These chedi represent the first four Kings of the Chakri Dynasty, Rama I, Rama II, Rama III and Rama IV.

The vihāra of the great Reclining Buddha is in the western courtyard. This image, representing the Buddha as he was attaining Nirvana, is 46 meters (160 feet) long and 15 meters

($39\frac{1}{3}$ feet) high. The image is made of cement-covered brick, covered with gold leaf. The soles of the feet are inlaid with mother-of-pearl with the 108 signs.

Paid veneration at the **Marble Buddha Temple**, whose construction was started by King Rama V in 1901 and completed in 1908. The main image Jinarāja Buddha is a replica of the Viṣṇuloka Temple.

From the Golden Mountain Temple we can behold the panorama of the whole city after climbing three hundred steps.

Wat Arun or the Temple of the Dawn near Bangkok has the image of King Indra seated on the three-headed sacred elephant Erawan. It is a unique temple where the rays of the rising sun cover it with golden rays that remind us of the divine radiance (*bhargo devasya*) of the gāyatrī hymn to endow us with wisdom every morning. When King Rama VI set up his grand palace he had the frescoes of Indra done on the east, Yama to the south, Varuṇa to the west, Agni to the north, and of others. He had ten kingly virtues inscribed beneath these Ten Dikpālas.

Wat Arun or Wat Chaeng is at its best when seen silhouetted against the sky at dawn. Standing on the western bank of the Chao Phrya River in Dhonburi, Bangkok's twin city, its magnificent towers rise in glorious symmetry towards the clouds, with the multi-colored porcelain pieces imbedded in the plaster sparkling in the first rays of the sun.

After the Burmese conquest of Ayutthaya, King Tak Sin (1767–82) established the capital at Thon Buri. Wat Arun stands on the site of an ancient monastery which was restored by King Tak Sin.

Construction of the tall prang (tower) and the four smaller ones was started by Rama II (1809–24) and completed by Rama III (1824–51). These towers rest on a series of terraces which are supported by rows of statues of demons and angels. The central tower is 67 meters ($217\frac{3}{4}$ feet) high. Steep narrow steps lead to a balcony high up on this tower.

The balcony commands an impressive view of Bangkok, across the river, which includes the Grand Palace, the Temple of the Emerald Buddha and Wat Po.

The towers of the Wat Arun are built of bricks covered with stucco. The decorations are unique: thousands of bit of multi-colored Chinese pottery! In niches in the central tower are green figures of Indra, seated on Erawan, the traditional Thai three-headed elephant. Niches in the smaller towers contain figures of the Moon God on a white horse. The trident of Śiva extends from the top of each tower.

In the lower part of the main prang are four pavilions with depictions of the Buddha in the turning points of his life: birth, enlightenment, first sermon and nirvāṇa.

The bot was built by King Chulalongkorn (1868–1910) to replace an older structure destroyed by fire. Some of the ashes of Rama II rest at Wat Arun.

Wat Arun figures in one of Thailand's most colorful festivals, the Royal Kathin, during which His Majesty the King travels down the river in a procession of royal barges to present new robes to the monks after their months of Lenten discipline.

Visited the Wat Traimit (Trimitr) or **Monastery of the Golden Buddha**. The huge Buddha is three meters in height and weighs $5\frac{1}{2}$ tons. Many years ago it was "transferred to the compound of the Wat Traimit from an abandoned monastery in downtown Bangkok. On 25 May 1953 the image crashed to the ground when the hook of the crane holding it broke under the strain. During that night a thunderstorm raged over Bangkok. Torrents of rain fell on the cracked plaster of the giant Buddha image. Following the rains, the abbot of Wat Traimit undertook to clean the image which was not only cracked but also was covered with mud and dirt. While cleaning the Buddha image, the abbot saw glittering metal through one of the large cracks. He called other monks, the plaster was removed and underneath was found a Buddha image of solid gold!

The Golden Buddha was one of two images left in the abandoned Wat Phraya Krai when the monastery area was taken over as a part of a project to expand Bangkok's port facilities. The other image was taken to an up-country monastery. The larger image was moved with difficulty to Wat Traimit. There was no building large enough for the image, and it was placed under a temporary shelter in a quiet corner of the monastery compound. Then came the events of 25 May 1953. After that the Golden Buddha was put inside the Wat Traimit.

There is still some mystery about the origin of the Golden Buddha image, but it was probably cast during the Sukhothai period (1238–1378). It is conjectured that the image was covered with plaster to conceal its true value from invading and looting armies. A monk covered the golden image with cement when the Burmese invaded the city.

The beautiful little monastery, called the **Wat Bencha** or Wat Benchamabopit (Skt. *pañcama-bhūpati* 'fifth King'), is built of white Italian marble from Carrara. Constructed in 1899 by order of King Chulalongkorn (Rama V 1868–1910), it is Bangkok's newest monastery and also the finest example of modern Thai architecture in the whole country. It is located on the bank of a still used *khlong* (canal), not far from the King's Palace and the National Assembly Building. In May and June its beauty is greatly enhanced by the fiery blooms of the many royal *Poinciana* (also called flame trees) lining nearby streets. The spectacular roof is covered with golden Chinese tiles, and the windows are stained glass set in gilded frames. Snaggle-toothed demons in bronze relief act as supports under the windows. The gables are intricately carved and exquisitely inlaid.

On the eastern gable is a representation of Viṣṇu mounted on Garuḍa. On the northern gable projects the three-headed elephant Erawan. On the western gable is the sign of Unalom which is a symbol of divinity originating in India and is roughly in the form of an inverted question mark. On the southern gable is portrayed the Wheel of the Law.

The main entrance into the bot is guarded by stylized lions of white marble. In the elegant interior a beautiful image of Lord Buddha, a replica of the image known as Phra Buddha Jinaraj in Pitsanuloke, sits surrounded by fine gold stenciled tapestry. The cross beams are of black lacquer and gold. The original Phra Buddha Jinaraj was cast in 1300 while the replica was cast in 1901 and installed in the Marble Monastery in 1901.

An outstanding collection of bronze Buddha images, including one of the Buddha in an emaciated state following a 40 day fast, line the walls of the cloisters which enclose the magnificent inner courtyard.

In the grounds stands a Po (pipal) tree from Bodhgaya in India. The sapling had been transplanted on the orders of King Chulalongkorn in 1900. Previously, only seeds and seedlings had been brought for planting here.

The chief priest resides in an ancient Royal Pavilion transferred from the Grand Palace. It was once used by King Chulalongkorn when he was a monk at the Temple of the Emerald Buddha.

It has a remarkable collection of 52 statues of the Buddha in various styles. Every morning monks read the palm leaf scriptures kept in decorated boxes. Tortoises in the tank were being fed grains of maize for long life.

Bangkok has the Thai-Bharat Cultural Lodge with a rich library of Swami Satyanand Puri, Viṣṇu temple of Hindu Dharma Sabha, Arya Samaj Temple, Umā Temple of South India, Gurudwara Singh Sabha of the Akalis and Gurudwara Namdhari Sangat of the Namdhari Sikhs. Pt. Vidyadhar Shukla was born in Thailand in 1929. He was doing the recitation (कीर्तन) as we entered the Viṣṇu temple. The foundation of the temple was laid by His Holiness the Saṅgharāja in 1920, inaugurated by Their Majesties King and Queen. It was consecrated with water brought from sacred places in India. The marble images were sculpted in Jaipur. Even Thais request Pt. Shukla to conduct full length pūjās so that they are fully effective. Pt. Shukla had performed pūjā at the residence of the Police Chief of Bangkok. Children born of Thai mothers and American fathers are called 'Red Hair' (Phom Ḍeng).

Khru (Guru) Prakashit used to lecture on Buddhism on the Thai Radio for $2\frac{1}{2}$ hours everyday. He was the most popular exponent of Dharma. For his birthday he used to invite five brāhmaṇas from the Thai Hindu Temple, to perform all the rituals meticulously, even have the *tilak* marked on his forehead by one of the brāhmaṇas inspite of the tradition that none can put a *tilak* on a Buddhist bhikṣu. Hindu rituals went on for 24 hours in all the three temples for him.

The word 'Suthat" signifies the God Indra's heavenly monastery. The Giant Swing, made of two tall teak pillars and a carved crossbar, is painted a brilliant red. In former days, the annual Swinging Festival took place here. The festival has since been abolished, but the Giant Swing still stands in front of the Wat Suthat.

Wat Suthat or **Temple of the Giant Swing** is the biggest monastery of Bangkok. It construction was undertaken by King Rama I (1782–1809) and completed by king Rama III (1824–51). King Rama V Chulalongkorn renovated parts of the complex. There are two main buildings: (i) the square Viharn facing the north, and (ii) the long and narrow bot to the south of the viharn and facing east. Wat (singular and plural are the same) is a monastery, shrine or complex of buildings. Chedi (caitya) is a stupa. A prang is a massive chedi shaped like a corn-cob. A vīharn is a repository for sacred objects. A bot is the main shrine hall where the devout make offerings to Lord Buddha and where all public ceremonies are held. The viharn stands on a high terrace in the centre of a courtyard enclosed by covered galleries with seated gilt images of the Buddha. The four entrances to the courtyard have doors whose panels are painted with a representation of God Indra. The bot is the highest in Bangkok. Each corner of the Viharn has a pavilion portraying a day in the life of Lord Buddha. In the NE he is asleep, in the NW he is getting up, in the SW he is dressing up, and in the SE he is meditating.

Lord Śākyamuni is under a nine-tiered umbrella and the walls are painted. The bot was built in 1844 in the reign of King Rama III, and contains an image cast in the Grand Palace and presented to the Wat by the King. It is called Phra Buddha Tri Lokacheta or Lord Buddha the Victor of the Three Worlds (Triloka-jetā). He is surrounded by eighty kneeling disciples in natural colors. The bot is painted with murals from floor to ceiling.

Thai brāhmaṇas. Phra Gru Vamadevamuni says that Hinduism came to Suvarṇabhūmi long before Buddhism for "peace and happiness in life". The combination of the two is "the unique way of life of the Thai people". The term for Hinduism is Sāsanā Brāhmaṇa. Archaeological evidence proves its practice in the 11–12th centuries of the Dvāravatī period. At present brāhmaṇas perform rites for the Court and the country. The most important ceremony is Triyam Pavāy performed in the second lunar month to mark the setting in of the new year. Śiva, Nārāyaṇa and Brahmā visit the world once an year for the prosperity of all beings. By their grace we have a good harvest and live happily. This ceremony is influenced by South India. The second important is the Ploughing Ceremony for good crops and rich harvest. It includes both Buddhist and Hindu ritual. Another important rite is the officiation of elephants as the royal mount. (See the *Proceedings of the International Seminar on Brahmanism and Buddhism in Thailand*, 19–21 Aug 1994, ed. Chirapat Prapandvidya.)

The Temple has the signboard *Devasthan* (Bot Phram) on the entrance of the complex of three temples. The main stone image of Gaṇeśa is eight hundred years old and so also the other two main images. Rāvaṇa saw Lord Rāma as Four-armed while dying. The image of Four-armed Nārāyaṇa is in the third temple. It is flanked by Lakṣmī and Māheśvarī. There is a wooden image of Goddess Gaṅgā. Its lotus is open while that of Lakṣmī is closed. Gaṅgā, Śeṣa Nāga, Pṛthvī (Earth Goddess) and Swan are invoked as witnesses that we have performed the worship of Lord Śiva. The five elements were also represented: *tejas* as Sun. The Rājaguru said that his family has held this office for 188 years. Four to five thousand families are connected with his family. Only 14 brāhmaṇas can be ordained by royal permission. They are paid by the royal family after ordination. Some of them wear the top knot (*śikhā*) of hair and turban. The ritual is conducted with manuscripts which are copies of ancient codices. Ambassador Nimmanheminda had deputed South

Indian brāhmaṇas to read them but they could not. Śiva, Śiva, Śiva spellings are in disarray. Only the Thai brāhmaṇas can read them. The father teaches only his son and none else. The eight-armed image (*rūpa*) of Brahmā is of the Sukhothai period. The reconstruction of all the three temples was in progress when I saw them. Outside the temple was a shop named Vijitr Pusa (विचित्र भूषा).

Education of Buddhist monks. The Saṅgharāja heads the Department of Religious Affairs. The King bows only to him, and takes ordination as a monk from him only. To control communist tendencies, a complete record of monks is kept with their addresses during family and monastic life, family and professional details. The monks study theoretical and practical Buddhist ethics from the first to the twelfth standard. The subject is called *sīla-dharma* and it is compulsory to pass in the examination. Indian children also study this Buddhist course. The monks are taught to decorate the image of Lord Buddha for auspicious rites and for post-mortem ceremonies. Following the Indian monk Sāsanarasmi many Thai monks have become vegetarian.

Marriage, foundation-laying of a houses, setting up the *Vāstu-devatā* are performed by an ordained brāhmaṇa who anoints with sanctified water from a conch. Buddhist sutras are also recited. The pillars bear images of the Earth Goddess, Gaṅgā, Yamunā, Varuṇa, Varāha, Lakṣmī, Brahmā, Indra and others. The brāhmaṇas wear the sacred yajñopavīta during worship.

Visited the **Temple of Emerald Buddha** or Wat Phra Keo, the colorful royal chapel within the Grand Palace. It was built by King Rama I (1782–1809) in 1785. It is a most spectacular building. The large courtyard is enclosed by a gallery on the east, south and west, with 178 murals of the Rāmāyaṇa done in 1927 after the originals of King Rama I were destroyed by damp. They begin with: (i) King Janaka plows the field and Sītā comes out. Baby Sītā goes in royal procession on a horse chariot as palanquin-bearers carry auspicious waterpots. (2) Janaka considers about the svayaṁvara of Sītā. (3) He commands the self-choice marriage of Sītā to be announced. (4) Breaking the bow. (5) The envoy of Janaka is sent to Māhārāja Daśaratha. (6) The envoy meets Prince Bharata. (7) Preparation for the marriage. (8) Marriage procession to Janakapura, (9) Marriage of Rāma and Sītā....... (14) Preparations for the coronation of Rāma. Kaikeyī and Mantharā. The war scenes far outnumber the narrative.

Paid my veneration to **Lord Brahmā** in the Erawan Hotel, the city's most popular hotel. Young boys and girls throng the mūrti for prayer and worship for prosperity and good fortune in their lives. As the prayers are recited to the beating of cymbals and drums, young Thai girls, decked in brocade, dance around the shrine. Brahmā at the Erawan Hotel has eight arms holding a pot, touching the heart, spoon, cakra, garland, conch for argha, Vedas, and mudrā of pūrṇāhuti. He bestows prosperity. Thais and Chinese pray in thousands. Even at 9.00 in the evening, the perfume of incense and flowers offered pervades long distances.

The story goes that thirty years ago the Thai Government started building a prestigious Five Star Hotel in Bangkok and named it Hotel Erawan. Erawan is the sacred three-headed elephant, the mount of God Brahmā. In Thailand the elephant is held particularly sacred. Disaster after disaster occurred, masons fell and died while the construction of the hotel was on. And then a ship bringing marble from Italy sank in the sea. The workmen downed tools. The Thai Government authorities were perturbed and consulted the Brahmin priests. The Brahmin priests asked: "Did you have any worship for the spirit of the land (*Vāstu-devatā*) before the construction was taken up? Did you not think that Erawan, the sacred mount of Lord Brahmā, could not be happy when there was no Lord Brahmā in the premises? The only solution was to appease Lord Brahmā and his mount Erawan by setting up a temple for Lord Brahmā and consecrate a Brahmā image." The solution was accepted. The Thai Government built a temple and set up the image of God Brahmā in the premises of the Hotel Erawan on the busy thoroughfare of Sukumvit Road. Now this is visited by tens of thousands of Thais every day with offerings of flowers, small wood-elephants and jossticks. Hardly a Thai driver passes the temple of Brahmā without taking off his hands from the steering wheel to the anguish of the passengers. After the Brahmā temple was built and Lord Brahmā was seated with ceremony there was absolutely no accident. Other temples for Lord Brahmā have been set up since this. Since then the shrine has been one of the most popular places of worship in Bangkok. Persons sit there for hours enthralled at the spectacle, which was an illustration of the people's faith in divine favour.

The four faces of the statue symbolise compassion, sympathy, kindness and equanimity. A city that needs these attributes in some measure is Las Vegas in Nevada. That is why the announcement, from Caesars Palace Hotel that it is also installing the Brahmā shrine there, is so welcome.

Maurice Collis' *Siamese White*—a name, not a colour designation—is a biography of Constantine Phaulon, a Greek adventurer who rose to the great height of Prime Minister to King Narai at the time of the first French diplomatic mission to Thailand during the reign of Louis XIV. The French were amazed and impressed by the luxury and standard of living of the Thai Court, an ample testimony to its magnificence.

My visit to **Ayutthaya** and nearby summer capital Lopburi had a deep effect on me. I could close my eyes and populate it with these extremely dramatic real-life people. The ruins in no way dismayed me. There should be ruins to illustrate the dreadful things men do to people and cities in senseless wars. This one started over the possession of several white elephants by the Thai King which were coveted by the Burmese ruler—as stupid a reason as any for starting a war. The over-grown chedi mounds and even mutilated Buddhas—some still objects of veneration as various offerings and even the summer robe draped over one testified—was far more moving than some of the reconstructions.

Away from the centre of the city, an undamaged chedi to Queen Sri Suriyothai stands proudly dedicated to the queen who in 1520 drove her war elephant between her beloved husband and his Burmese attacker and whose ashes are in the chedi still. It is a tribute to brave women every where who endure war and wait for their husbands. Even farther from the scene of the greatest carnage is another chedi, much larger, with a collection of Buddhas under shelter waiting for a suitable building. No image may be destroyed, no matter how mutilated.

Great Yakṣas, over twenty feet high, guard the Wat, standing on either side of the entrances to the courtyard. Their terrifying fangs strike terror in the heart of evil spirits. In front of the east gate a flight of stone steps leads to a large terrace which has gilded figures of kinnaras and kinnarīs. The building Phra Sad Phra Dheb Bidorn contains statues of the first seven Kings of the present dynasty. To its west is the Mandhapa built as a library for the sacred texts. To the north of the Mandhapa is a model of Angkor Wat. The Bot is to the south of the Phra Sad Phra Dheb, built by King Rama I in 1782 for the Emerald Buddha when it was brought from Thonburi to Bangkok. The walls of the Bot are covered with murals of the life of Lord Buddha. In Thai the Emerald Buddha is known as Phra Maha Manu Ratana Patimakorn Keo Morakot. It is made of dark green jade and not of emerald. It is $21\frac{1}{2}$ inches high and $15\frac{1}{2}$ from knee to knee. A large diamond hangs from the middle of the forehead. It belongs to the Chiengsen period (13th–16th centuries). It stretches towards the skies, with its roofs of enamelled tiles, as if in a flight of devotional exaltation. The walls decorated with gold and mosaic are symbolic striving of the chedi towards heaven. It is a living place of worship thronged by masses whore religious fervour draws them in thousands. Flower-sellers abound at the entrance for devotees to buy flowers for offering. Sitting under a banyan tree one hears the delicate chyme of bells from high up in the air. The craftsmen who designed the temple had hung tiny bells along the eaves of the roofs, and as the wind played upon them there was this constant music which seemed to call one to meditation and prayer.

6 Oct 1970. Visited **Tusit Thani** whose guardian-goddess was Lakṣmī holding a pot and spear. Recitation (*kīrtan*) for the navarātra was going on in the Indian temple.

The symbol of the municipal corporation of Bangkok is the head of Lord Gaṇeśa and that of the Silpakon is the full body of Lord Gaṇeśa.

Went to **Wat Mahathat** or Temple of the Great Relic, used for meditation where a large numbers of people were sitting on mats in contemplation. The vihāra contains many cells for meditation. The most important building is the mandhapa covering the holy relic (*mahādhātu*) in a gilded cetiya. It has a university for the education of bhikkhus in Buddhism.

The **National Museum** of Thailand (Vividha Bhāṇḍa Sthāna Hang Jati) was built in 1782 by King Rama I (1782–1809) when Bangkok became the capital, and the palace of the second King. The Sivamokkhapiman Hall was set up as the first public library in Bangkok by the children of King Mongkut (Rama IV) in his memory. It has fantastic book cases for sacred texts, manuscripts and stone inscriptions. Entering the gate, to the left is *Sivamokhapiman Hall*, built in the period between 1784 and 1804, now used as a library for manuscripts. There are many beautiful antique lacquered and inlaid bookcases in the library, as well as gilt boxes, stone inscriptions in Thai from the early 14th century when the Thai script was invented by King Rama Kamhaeng of Sukhothai, a slate-covered table used by King Mongkut for his mathematical calculations, and various texts with illustrations.

To the right and just as old is the *Buddhaisawan* building. There is an interesting statue in front of the building of Viṣṇu with a bow which was cast in the late 19th century and a lovely small wooden pavilion. Inside the building is Phra Buddha Sihing, one of Thailand's most famous Buddha images, wall paintings depicting the life of Buddha, various small Buddha images and votive tablets ranging from the 6th century to the present.

Directly behind the building is *Isaravinicchai Hall* or as it is generally known, the Bronze Room, which contains some of the most valuable art objects of Thailand. Here we find the Royal throne used by the Prince Successor, both Buddhist and Hindu images and many cases of bronze objects of all periods. One of the most famous objects found in Thailand is a bronze lamp and a Buddha image of Indian style, dating back to the 2nd and 4th century.

The Stone Room with its images, Buddhist Dharmacakra and statuary is directly behind the Bronze Room. In a tiny room off the one displaying masks is an exhibition of stucco and terra cotta objects, the most interesting of which is a terra cotta Roman lamp found at Nakorn Pathom. Huge chariots for royal cremation (*rājaratha*), vejayant raja roth of 1799, phra maha-bijaya raja-roth of 1795 for conveying the mortal remains of kings, figure of a deva for holding a scared piece of cloth used in royal funeral ceremonies reminded me of the cremation merus of Bali. Bangkok was Ratnakośīndra. Images of Garuḍa, of Gaṇeśa holding a broken tusk, spear, conch and sweatmeat and of other deities were fine specimens of Thai sculptures. A ms on military strategy written in 1815, another with scenes of the Rāmāyaṇa from the late 19th century, a third ms on message written on the command of King Chulalongkorn in 1871, and three albums of Hiudu deities (*Devarūpa*): all from royal collections show the keen academic and political foresight of the Thai Kings who alone retained their freedom and never came under European imperialism. The Sukhothai room had 15th century Hindu images of Śiva, Umā, Viṣṇu, Harihara and Brahmā from the Brāhmaṇa Temple of Bangkok. Stone bell from Nakhon Pathom, Indian style image of Lakṣmī, Śiva of Khmer style and from Kamphaengphat (1500 CE), Avalokiteśvara in the Bronze Hall, Harihara of the 13/14th century in Sukhothai style, Pa Prom (Śiva) of Sukhothai style. The Phra Buddha Sihing, the centrepiece of the Museum, has a memorable smile, an image of sublimity not to be surpassed. It is thought to have been brought from Srilanka in the 13th century. The Museum is a glimpse of ornate splendour, and at times a smile of perfect peace in the Land of Smiles.

Met the Vice-President of the Thai-Bharat Cultural Lodge Achan Sathiyanphantharamsi (Ācārya Sthira-bandha-raśmi) who was a prominent journalist.

Wat Rajaburana had an image of Eight-armed Viṣṇu on a garuḍa covering its entire ceiling.

7 Nov 1970. Met Shukla of the Indian temple who was preparing a special worship of Diwali at the residence of monk Suprakashita on the 29th instant. He will conduct the full rituals over three hours accompanied by five brāhmaṇas, with the recitation of the Puruṣa-sūkta, Rudra-sūkta, Śrī-sūkta and Gaṇapati-atharva-śīrṣa. The Prime Minister of Thailand will also participate. The schedule of rites was:

8.00–12.00 am	usual Buddhist ceremony
1.00–4.00 pm	Vedic rites by brāhmaṇas as detailed above
5.00–7.00 pm	Rājaguru

For assured success rich Thai devotees perform the worship of both traditions, as they consider the Vedic rites to be more detailed and hence more efficacious.

National Library. Mr. Choosak Dipayagasorn of the Section of Manuscripts and Inscriptions informed that a new air-conditioned room is under preparation to house 34,000 blackpaper Thai mss and 22,000 palmleaf manuscripts.

We were on our way back home at the **Suvarnabhumi airport** with the statues of golden bird-people with hands in *wai* (namaste). They are images of *kinnarī*, the half-human, half-avian mythical creatures excelling in song and dance who live in the celestial forest of Himmapan or Himavān and way up is Kailash, known in Thai as Krailot. The Kinnarī is from the dance-drama of Sudhana and Manoharā from the fifty apocryphal jātakas in the text Pannāsa-jātaka.

Manoharā was a beautiful bird princess with detachable wings who went bathing in a pond and got kidnapped by a stranger as the ideal bride for good and clever Prince Suthon (Sudhana). Next Suthon has to go to war and tells his friend to guard Manoharā carefully and he'll make him court counsellor when he returns. But the old court counsellor overhears and plots doom.

When Manoharā's father-in-law, the king, has a bad dream and wants it explained, the counsellor tells him it portends terrible things but sacrificing the bird-woman will avert all that. Instead the king Ādityavān and queen Śāntādevī help Manoharā to fly back to her father. On the way she leaves a ruby ring with an old hermit for her husband who will come looking for her. Sure enough, the prince comes by and fortified by the ring, a monkey mascot and the magic mantras the hermit teaches him, including being able to understand bird language, he files to Himmapan on the wings of an eagle and sends the ring to his lost lady through a maid. She is a princess, remember, so she sends him nice clothes to meet her father In. After passing a triple test of strength and skill to make it legal, he takes her home to live happily ever after: perfect for a dance-drama?

8. HINDU DEITIES IN THAILAND

On my way back from the International Rāmāyaṇa Festival and Seminar in Bali paid a visit to Bangkok. There I met the Rājaguru to His Majesty the King of Thailand. The Rājaguru is a Śaiva and their family has performed royal ceremonies and daily rituals at the Palace in the Śaiva tradition. I saw the multiple manuscripts in the collection of the Rājaguru which are āgama texts in Sanskrit written in Grantham script, Tamil, Cambodian and Thai. Their detailed study would be rewarding for the history of India's cultural relations with South East Asia. As suggested by His Holiness the Rājaguru, I visited the National Library at Bangkok where I found three iconographic manuscripts illustrating the Śaiva-Vaiṣṇava pantheon. They are a rich mine for Thai iconography. Besides, many of these iconic forms are still a living tradition in Thailand, like Brahmā whose image in the precincts of the Erawan Hotel at Bangkok is a popular place of worship. The different Vāstu-devatās in the monastic as well as modern buildings are derived from the sculptural tradition whose written models were manuscripts like the three mentioned above. Some of the iconic forms are lost in India and that enhances the value of the Thai tradition.

The three Thai manuscripts on Thai Devarūpa (nos.32, 33, 34) came from the National Library, Bangkok in Feb 1971. They were published in 1996 (Śp.387) by Mrs. Gauri Devi with an introduction detailing the images of Viṣṇu, the earliest from the 5/6th century, Śiva, Viśvakarman, Gaṇeśa and others from the 14th century onwards. The first independent Thai kingdom of Sukhothai was founded in 1237. To this day, the tonsure ceremony, naming the child and teaching the child to swim are important saṁskāras of a prince. Viṣṇu's sleep is celebrated by the King himself lying down in the centre of a pond in the royal temple grounds. Śivarātri was revived by King Rāma IV (r. 1851–68).

The three mss begin with the mukhaliṅga termed Svāyambhuva-nātha in the Thai captions. He recalls Kambu Svāyambhuva from whom Jayavarman II of Cambodia traced his ancestry when he founded the national capital region of Angkor (Skt. *nagara*). The three pantheons illustrate Śiva, Gaṇeśa, Skanda, Nārāyaṇa, ten incarnations of Viṣṇu (*daśāvatāra*), Brahmā, Nine Planets (*navagraha*), ten Dikpālas (guardians of the directions), diverse deities, and end with sages (*ṛṣi*). During his participation in the birthday celebrations of H.M. the King Bhumibol Adulyadej on 5 Dec 1962 Prof. RaghuVira paid his homage to the Royal Guru Vamadeva Muni. Rājaguru is Pra Rajakru in Thai. The Royal Preceptor gave three ritual manuals, 4 × 14 inches in concertina form. They have also been reproduced in her book by Mrs. Gauri Devi. The book has photographs of the Brahmana Temple complex which includes the Śiva temple, Vamadeva Muni performing Śaiva worship, statues of Viṣṇu, Lakṣmī and Māheśvarī in the Viṣṇu temple, and Prof. RaghuVira with the eight Thai brāhmaṇas.

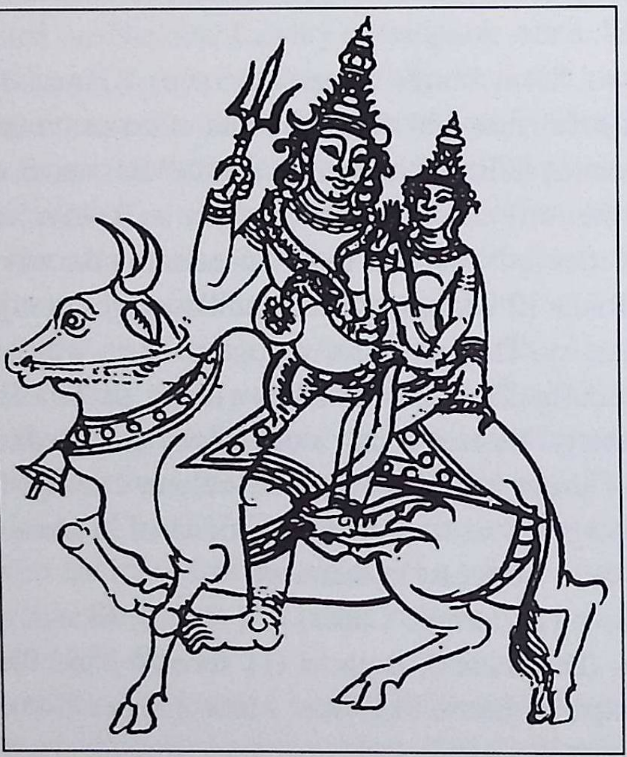
The three albums of Tāmrā Devarūpa, illustrate Hindu deities in their several forms, some of which have evolved in Thailand. The first album has 90 figures, the second has 69 figures and the third has 114 deities, sages, planets and protectors of the directions. All of them begin with the mukhaliṅga of Svāyambhuva-nātha who is the deity of ancient coronation ceremonies of the Cambodian kings and was adopted by the Thais. The name Svāyambhuva-nātha recalls Kambu Svāyambhuva. The Kambuja kings trace their descent from him. Jayavarman II liberated Cambodia from Javanese vassalage and is said to have founded Angkor (Nagara), that is an ordered state. He revived the old tradition of the Sūryavaṁśa of King Kambu, as against Bhavavarman and his successors who allude to Kauṇḍinya and Somā as their ancestors like the kings of Funan. The primacy of Svāyambhuva indicates that the Thai tradition goes back to the Angkor period.

The Hindu images of Śiva, Umā, Gaṇeśa, Viṣṇu, Kṛṣṇa, Harihara, Brahmā, Indra, Viśvakarmā were used in royal rites and emanate from court ceremonies. King Rama III (ruled 1824–51) promoted the renewal of Buddhist art and established canons of iconography. He created forty attitudes illustrating the forty most important events in Buddha's life. The representation of Buddha's disciples and ascetics (ṛṣis) became more important in the art of the Bangkok period than in that of Ayudhya. King Rāma III commissioned metallic images of eighty ṛṣis in an alloy of zinc and tin at the Wat Po monastery. They represented yoga postures which were medically beneficial. The king wanted to assemble all traditional knowledge of Thailand and present a visual encyclopaedia at the monastery. He had Hindu iconography collected in *Tāmrā Devarūpa*, which were written on black *khoi* paper in white or yellow colour. During the reign of King Rāma V (ruled 1868–1910) the iconographical texts were disseminated in manuscripts, and bronzes of the Hindu deities inspired by them were cast in numbers.

The iconography of Śiva (21 forms), Gaṇeśa (12 forms), Skanda, Nārāyaṇa (30 forms), the Ten Incarnations of Viṣṇu (Daśāvatāra), Brahmā (11 forms), Nine Planets (Navagraha), twelve temporal deities (Eight Dikpālas, Earth, Sky, Sun, Moon), Sages (Ṛṣi), and various other deities like Viśvakarmā, 'Guardians' of horses, elephants, ploughing, etc. provide a rich fare of popular Thai iconography employed for secular purposes. Hindu images are found in Thailand from the 5/6th century AD onwards, but few have survived. The Thai King Mahādhārmika-rājādhirāja introduced Theravāda Buddhism and hence onwards Hindu deities became a part of coronation rites. King Luthai, who ruled as Mahādharmarāja I, sanctified the Mango Grove Monastery with two edifices: the Si Thon Mondop for a Buddha image and the Devālaya Mahākṣetra for statues of Śiva and Viṣṇu, now kept in the National Museum at Bangkok. These images can be dated to 1350. To this day, royal ceremonies are conducted by Śaiva brāhmaṇas of the Kailāsa-paramparā. They use Sanskrit and Tamil texts for the rites.

Introduction to the work surveys the important Hindu images found in Thailand from the fifth century onwards. The use of these images in royal ceremonies over the centuries is given in brief, along with the history of the immigration of brāhmaṇa priests from the foundation of the Thai kingdom at Sukhothai (Sukhodaya) in 1237. The names of Thai kings of the present Chakri dynasty as Rāma is recounted along with the status of brāhmaṇas who conducted the birthday celebration of His Majesty King Bhumibol Adulyadej on 5 December 1962. The late Prof. RaghuVira who joined these ceremonies noted the status of brāhmaṇas on his visit. Photographs of the Śaiva temples in Bangkok and their brāhmaṇa priests have also been reproduced from the personal papers of Prof. RaghuVira.

This is the first effort in English to detail the Hindu iconography of Thailand, along with a classification of its morphological types and its evolution over the centuries.



Lord Śiva and Pārvatī goint to Mount Kailāśa.

9. RĀMĀYAṆA IN THAILAND

Thai student Mr. **Pongsak Tantianon** was deputed by the Royal Thai Embassy in Oct 1973 to learn Hindi and Sanskrit with me till Dec 1974. He was a brilliant student and was delighted to compare Sanskrit words with Thai. When my wife Dr. Sharada Rani visited Thailand in June 1977 he and his sister Suchada Tantianon made her sojourn comfortable and successful. Thailand became a second home for her. Mr. Tantianon was telling her the Sanskrit form of Thai words which became remote in Thai pronunciation. She compared the charming Suchada with the noble-souled Sujātā who was the first to offer milk-rice to Lord Buddha.

A comparative study of Vālmīki Rāmāyaṇa and Ramakien versions in North Thailand was taken up by **Pichit Akanich** for his PhD from the University of Delhi in Dec 1975. He was from the Faculty of Humanities, Chiang-mai University, Thailand. He surveyed the popularity of the Rāmāyaṇa in Thailand and compared the similarities and differences in the two traditions. He found that the Rāmāyaṇa is the most popular theme among the Indian literary works which have been introduced into Thailand. Names and episodes in the Rāmāyaṇa have been mentioned in many Thai literary works since the very beginning of the Sukhothai period in about the middle of the thirteenth century CE. In course of time many Thai literary works were adapted from the Rāmāyaṇa. These works came out under different names and the most common is the Ramakien. Many versions of the Ramakien are available throughout the country. The comparative study emphasizes two main points, namely, the story and the characters. A comparison of the Rāmāyaṇa of Vālmīki with the Horraman and the Brohmmachakra, shows considerable similarities in the sequences of the story.

Mr. Akanich visited Chiengmai in August 1977 to collect the oral traditions of the Ramakien prevalent in northern Thailand. He deals in general with the geographical and historical background of Thailand, foundation of the Thai Kingdom, the importance of the northern region in the Thai cultural traditions, the relations of Thailand with Myanmar, Srilanka and India, and the introduction of Buddhism and Hinduism in Thailand. In specific terms, he discusses the popularity of Rāmāyaṇa in Cambodia and Indonesia, its introduction to Thailand, and the contribution of the Royal House in popularising the Ramakien, and its prevalence in the North, with a brief survey of Ramakien versions found there. Mr. Akanich compared it with Vālmīki, especially the characterisation of main personages in the two and also discusses the introduction of new themes in the North Thai story.

He submitted his dissertation to the University of Delhi in Feb 1981. He joined his faculty at Chiang-mai University. He wrote: "May I express my gratitude towards your helpful guidance."

The study emphasizes two main points: the story and the characters. A comparison of the Rāmāyaṇa of Vālmīki with the Horraman and the Brohmmachakra, reveals considerable similarities in the sequences of the story. In each case the story starts with the origins of the main characters, their education, their marriage, the abduction of Sītā, fighting for the restoration of Sītā, the defeat of Laṅkā, and the reunion of Sītā with her husband. However, there are numerous differences in detail among the incidents recounted in these three books. A great number of the characters are omitted in the Horraman and the Brohmmachakra. Only the main characters remain, and this reduction significantly reduces the length of the story. Not only is the number of characters reduced but their roles and personalities are also changed.

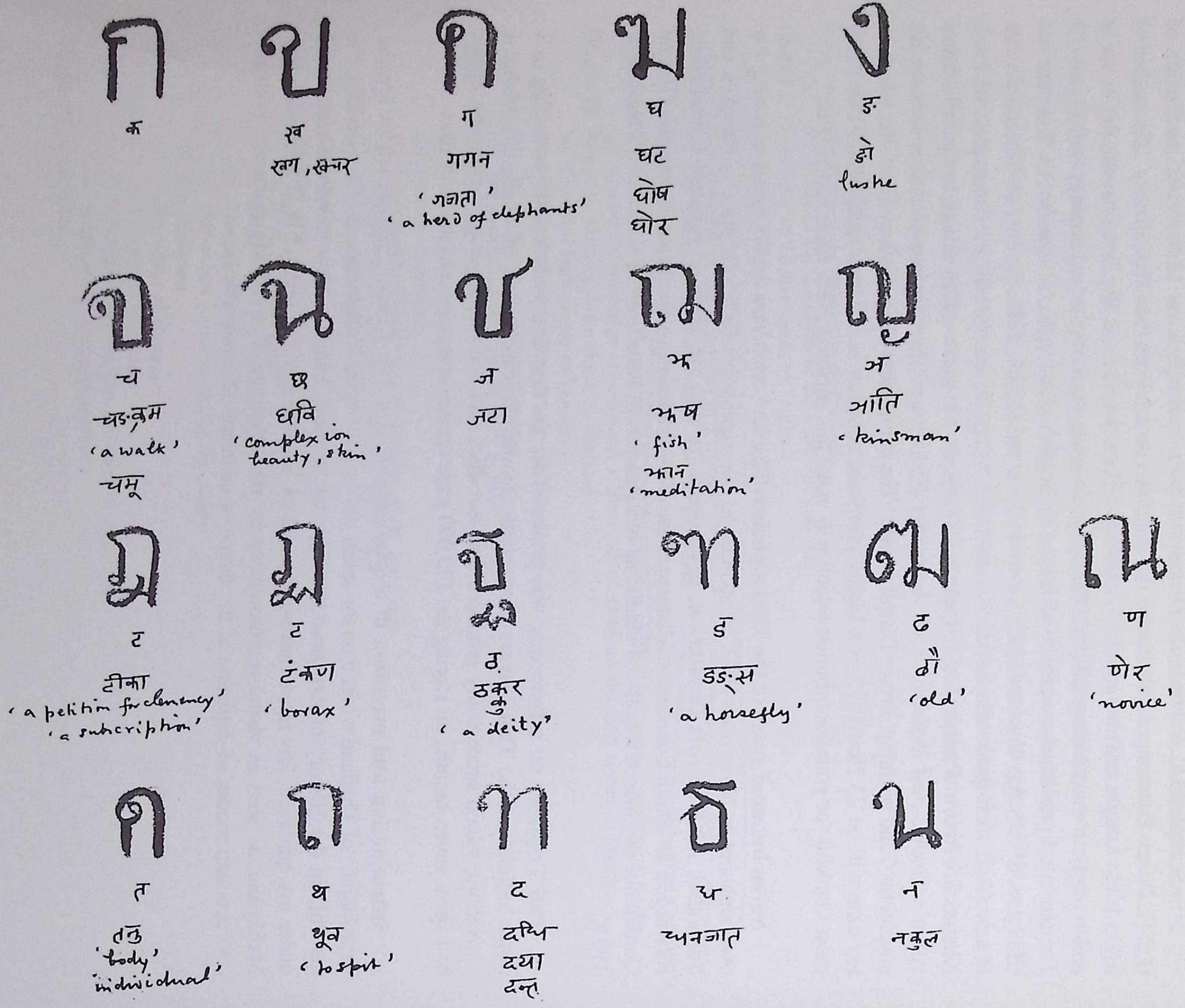
Chapter I. Introduction
  (a) Study of the Ramayana in Thailand.
  (b) Study of the Ramakien in the north of Thailand.
Chapter II. Popularity of the Ramayana in Thailand
  (a) Introduction of the Ramayana into Thailand
  (b) The origin of Ramakien in Thai.
  (c) Popularity of the Ramayana in Thailand
  (d) The Ramayana as mentioned in Thai literary works
  (e) The Ramayana as composed in Thai versions and their stories in brief.
  (f) Versions of Ramakien as composed in the North-East of Thailand and their stories in brief
  (g) Versions of Ramakien as composed in the south of Thailand and their stories in brief
Chapter III. Ramakien versions in the North of Thailand
  (a) Historical background of Lannathai
  (b) Mode and characteristics of Lannathai literary works
  (c) The Horraman and its story in brief
  (d) The Brohmmachakra and its story in brief
Chapter IV. Rāmāyaṇa of Vālmīki
  (a) Characteristics of the work
  (b) Date of composition
  (c) Inspiration to Vālmīki for composition of the Rāmāyaṇa
  (d) Objectives of the composition of the Rāmāyaṇa
  (e) The story in brief
Chapter V. Comparative study
  (a) The story
    i. Style of composition
    ii. Objective of the composition
    iii. Theme of the stories
    iv. Differences in details among the stories
  (b) The characters
    i. Reduction of characters
    ii. Addition of characters
    iii. Changes in personalities and roles of characters
    iv. Relationship among characters
Chapter VI. Conclusion

Prince Prof. M.C. Subhadradis **Diskul** was born in Bangkok on 23 Nov 1923 as the son of H.R.H. Prince Damrong Rajanubhab, who is known as the 'Father of Thai History'. He studied at L'École du Louvre in Paris and the University of London. He was the first Thai scholar to study archaeology and art history abroad. He did pioneering work in the archaeology and history of Thailand and published a number of books in English. Among his several books, Lobpuri Art (Bangkok 1953), *Ayutthya Art* (1956), *Arts in Thailand* (1963), *Sukhothai Art* (1978) and *Bronze Hindu Gods during the Sukhothai Period* (1990) may be mentioned. At the request of Prof. Khaisri Sri-Aroon, President of Silpakorn University, I contributed an article to his felicitation volume *Studies and Reflections on Asian Art History and Archaeology* in celebration of his auspicious 72nd birthday. Prince Diskul wrote: "The completion of the sixth cycle of life, which in my case will be 23 Nov 1995, is a highly important occasion in our traditional belief. I thus feel most thankful for your contribution which will make this personal event more meaningful."

Seven hundred years of the Thai alphabet. Thailand celebrated the 700 years of having her own alphabet in November 1983. In addition to the pageantry which took place in Bangkok and Sukhothai, the Fine Arts Department, in co-operation with the Thailand National Commission, forwarded an exhibition on the History of the Thai Alphabet to be shown during the General Conference of Unesco which was held at its headquarters in Paris from 25 October–29 November 1983.

Pali Tripiṭaka on a laser disc was produced for the first time in June 1989 according to a news bulletin of the Thai Government. Natth Bahmarapravati, Rector of Thailand's Mahidol University, which successfully produced the laser disc, said that the university's computer centre had spent seven months on storing the 100,000-page ancient scripture onto the laser disc.

Introduction and evolution of Sapta-mahāsthāna. Mr. Cheda Tingsanchali (= Jyeṣṭha Triṁśāñjali) of Thailand worked on the seven weeks prior to the Enlightenment of the Buddha, for his PhD in the History of Art, from the National Museum Institute, New Delhi. He researched under my guidance. His researches were based on Sanskrit and Pali texts of both Theravāda and Mahāyāna, as well as visual representation in Myanmar and Thai art. He discussed both the concepts and modes of depiction of the theme in mainland SE Asia (2003).


क
ख
खग, खचर
ग
गगन
'गजता'
'a herd of elephants'
घ
घट
घोष
घोर
ङ
ङो
lushe
च
चङ्क्रम
'a walk'
चमू
छ
छवि
'complexion beauty, skin'
ज
जटा
झ
झष
'fish'
झान
'meditation'
ञ
ञाति
'kinsman'
ट
टीका
'a petition for clemency'
'a subscription'
ट
टंकण
'borax'
ठ
ठकुर
'a deity'
ड
डंस
'a horsefly'
ढ
ढौ
'old'
ण
णेर
'novice'
त
तनु
'body'
'individual'
थ
थुक
'to spit'
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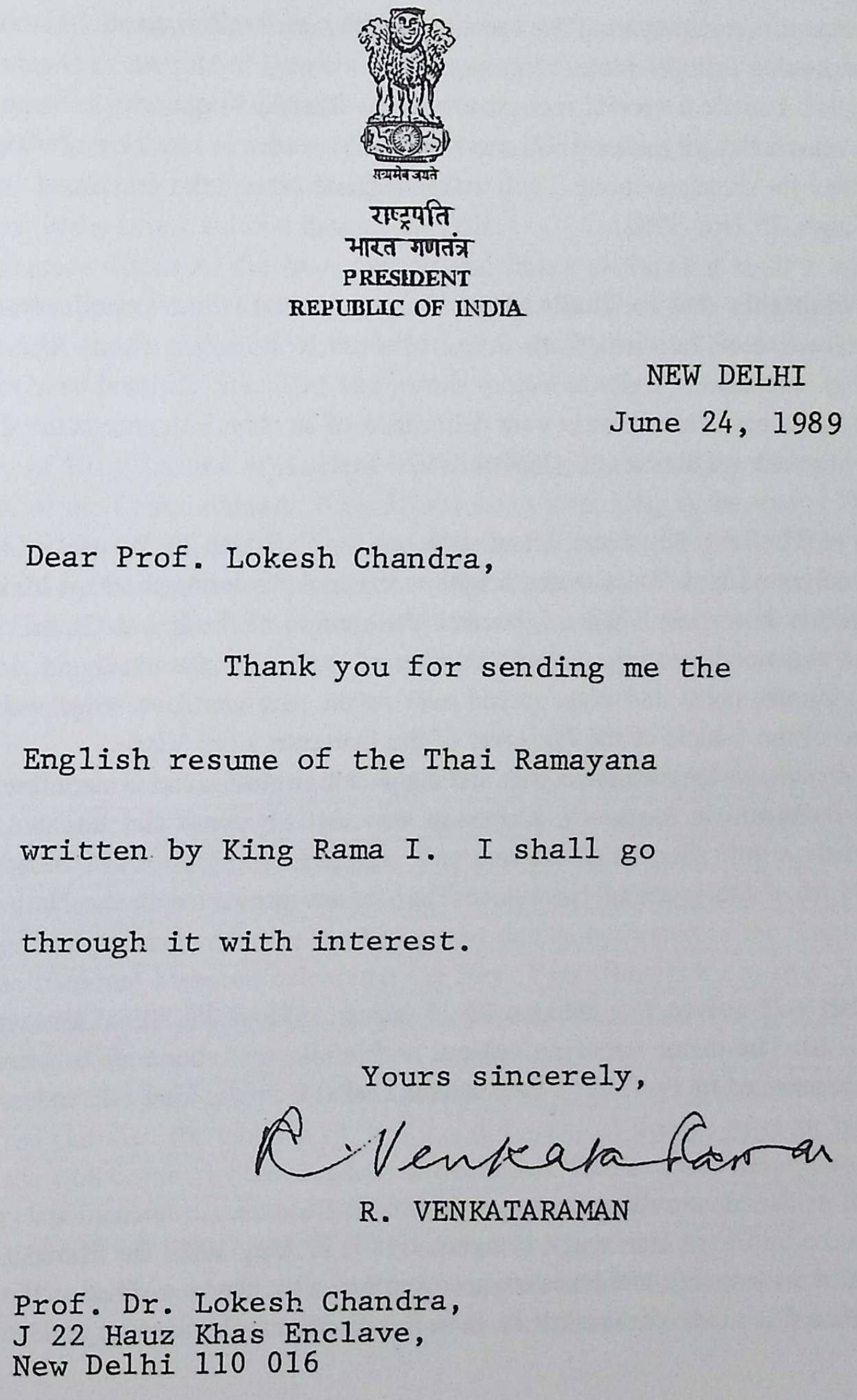
नकुल

At an audience, H.E. Shri R. Venkataraman the President of India expressed his desire to read the Thai version written by King Rama I the founder of the present dynasty.



राष्ट्रपति
भारत गणतंत्र
PRESIDENT
REPUBLIC OF INDIA

NEW DELHI
June 24, 1989

Dear Prof. Lokesh Chandra,

Thank you for sending me the English resume of the Thai Ramayana written by King Rama I. I shall go through it with interest.

Yours sincerely,

R Venkataraman

R. VENKATARAMAN

Prof. Dr. Lokesh Chandra,
J 22 Hauz Khas Enclave,
New Delhi 110 016

Triśūla in the throne room of Thailand. "I have just returned from a most interesting visit to Malaysia and Thailand. For my lectures in Thailand your notes as usual were very valuable. In fact during my visit to six South-Asian countries this year, I find that your briefs have been of tremendous value to me in preparing my speeches which were well received. I am most grateful to you for all the trouble that you took in this regard.

"In Bangkok I made a special request to see the Throne Room which was opened for me but for some reason the magnificent Throne with the Trishul was not there. Perhaps it has been shifted elsewhere for some ceremony. I will make it a point to see it the next time I am in Thailand" (Dr. Karan Singh, 25 Nov 1992).

Prime Minister's visit to Thailand. Sent a note on the cultural confluence of India and Thailand, on the eve of the visit of the Prime Minister to Bangkok. Prime Minister Shri P.V. Narasimha Rao responded: "Cultural history shows that India and Thailand have received amply of each other in the past. Immanent in your delineation of an older influence is the shape and form of the wider interface we anticipate" (1993).

Garuḍa in Thai art. Dr. Neeru Misra spoke on the theme on 13 Jan 1995. She pointed out that the icon migrated from India to the neighbouring regions during the 11–12th centuries. The Phra Krut, as it is known in Thailand, became the symbol of the Royal Chakri dynasty in the middle of the eighteenth century. A large number of expressions in plastic art, bronze, stucco, wood, stone, murals, coins and seals spread over seven centuries have witnessed the changing manifestations of the vehicle of the Preserver of the Universe, Lord Viṣṇu.

Thai art developed between the eighth and eighteenth centuries and is a confluence of various schools like Dvāravatī in the south, Khmer in the east, Myanmar and Lopburi, Ayuthia and Sukhothai in the north. Garuḍa found rich and variegated expressions in Bangkok period in particular. Most of the icons of Garuḍa in Thai art are preserved in the National Museum, Bangkok.

Indo-Thai colloquium was held on 13–15 March 1996 at the Indian Council for Cultural Relations, Delhi. The theme paper on cultural and intellectual cooperation between India and Thailand were preseted by Prof. M.C. Subhadradis Diskul from the Thai side and by me on behalf of India.

Sanskrit as the harmonising factor of cultures in SE Asia. An international conference was organised by the Silpakorn University, Bangkok on 21, 22 May 2001. Dr. Chirapat Prapandvidya wrote: "Sanskrit as language and literature has exercised a tremendous effect on the mental life of Southeast Asia. The study of Sanskrit is, therefore, indispensable for the understanding of the culture, religion and philosophy in the region. Sanskrit can be seen as promoting multicultural societies and social cohesion among Southeast Asian nations. The Confrence seeks

- To look into the contribution of Sanskrit to achieve the higher goal of the gospel of love, peace and harmony between the peoples and nations for the welfare of humanity.
- To disseminate the role of Sanskrit as promoting cultural pluralism and social cohesion in Asia especially among Southeast Asian nations.
- To bring the scholars and researchers and interested persons together to discuss, interact, so as to come to a meaningful conclusion.
- Sanskrit is the strong cultural base of SE Asia."

The Conference discussed the past, present and future of Sanskrit studies in SE Asia, its impact on the languages and literatures, philosophy and āyurveda, epigraphy, astronomy and astrology, āgama and tantra, and the interaction of Buddhism and Hinduism in the lands of SE Asia.

The Story of **King Janaka of Ancient Mithilā** was written by King Bhumibol Adulyadej *alias* Rama IX of the Chakri dynasty. King Janaka is an ideal king in the sacred Pali Tripiṭaka. It was translated into Nepali and English and distributed free in Nepal in 2003. It inspired a documentary film by the students of journalism of the Dhammasat University in Bangkok. It was released on 5 Dec 2006 when the King turned 79. It was shot in Janakpur in Nepal where King Janaka built his kingdom with Mithilā as its capital. The money raised from the screening was spent on the development of Janakpur.

Songkran (Sanskrit: saṅkrānti) on 14 Apr 2017 marked the vernal equinox and **new year celebrations** in Thailand. Water parties with live bands, overhead sprinklers, water cannons drenched passer-byes both on foot and in cars. Water parties blend with bathing Buddha images, honoring relics of ancestors, pouring water over monks and senior relatives as merit making. Floral offerings and pouring water on the Navagraha deities enshrined in the Samranmukhamat Pavilion of the National Museum celebrated the New Year. Bangkok has over 350 Buddhist temples. Every bank, mall, hotel and home has a shrine to Phra Phrom or Lord Brahmā. Daily worship is offered to Him with flowers, incense, candles, perfumes and fruits, which are the five offerings (*pañcopacāra*: *puṣpa*, *dhūpa*, *dīpa*, *gandha* and *naivedya*). Government buildings are sanctified by red Garuḍas, the emblem of the Chakri dynasty, a lineage of eight hundred years established in the 12th century by the kingdom of Sukhothai. Thailand was never colonised and its cultural and natural continuity was not severed by European domination. Thai King Mongkut and his son saw the British and French take over Myanmar and Vietnam in the 19th century. They sent their princes to the military academies of Europe, ambassadors to European courts, abolished polygamy and slavery, developed public education and modernised infrastructure. When Saigon fell to the Viet Cong in 1975, the Thai King stated in his first address to the Parliament after his coronation in 1950 that development and education were the best defence against the totalitarian threat. The King visited rural districts near the borders of Laos and Cambodia, protected by helicopters and infantry. When the BBC reporter David Loman asked the King if he was waging war against the Marxists, the King replied that he was "waging war on hunger. Communism promotes the idea of the Top Man whereas Buddhism values morality and universal law or Dharma over absolute power". In 1980 the King sent Prime Minister Prem Tinsulananda in 1980 to offer amnesty to the rebels. Thousands defected from the party and the insurgency came to an end by 1983. Marxist despots inflicted disaster in the 20th century on Buddhism one of the major religions of the world in 1900. The King of Thailand saved his people from totalitarianism.

"Thai newspapers have been chronicling the construction of a grand crematorium near Bangkok's Grand Palace, where King Bhumibol's body lies in state. Brahmin priests have blessed special trees selected for the structure. Over 7,000 artisans are recreating Mount Sumeru, the centre of the Buddhist cosmos, where the king's spirit will ascend after his cremation at the end of this year. Dr. Sumet Tantivejkul, secretary-general of King Bhumibol's Chaipattana Foundation said: "The late King has never really left us... he taught us so many things during his 70-year-long reign... let us follow in his footsteps" (Maura Moynihan, *Asian Age*, 19 Apr 2017).

10. CHARIOT OF HEAVEN

To commemorate the **100th day ritual** of the passing away of King Bhumibol Adulyadej, the celebrated opera maestro premiered the fifth of his Dasjati opera series: 'Chariot of Heaven'. The late King was a versatile musician and composer who played live on Thai Radio. In 2007 he was honoured with the title 'Supreme Patron of Thai Culture'. The jātaka tale Chariot of Heaven relates the story of King Nemi of Mithilā who was loved and revered by his people like the late Thai King. King Indra appears to King Nemi in a dream and sends a chariot drawn by a thousand horses to carry him to the Tāvatiṁsa heaven. It appears to the people of Mithilā as a second moon in the night sky. King Nemi asks Indra's charioteer to show him the sinners being tormented in hell by ferocious asuras. King Nemi goes to Indra's heaven and teaches the Dharma. King Nemi returns to Mithilā after seven days and tells his people that even gods are trapped in the wheel of saṁsāra and have to suffer in hell if they do not follow the path of virtue.

Maura Moynihan wrote in *The Asian Age* on 16 Feb 2017: The curtain rose upon a luminous spectacle of colour and light incarnating the ancient Indian city of Mithilā, where King Bhumibol's best-selling book of another jātaka tale, *Mahājanaka* also transpired. Conductor Trisdee na Patalung led an international cast as Opera Siam performed Somtow's exquisite score, which invoked the "The Magic Flute", Mozart's final opera about the spiritual quest of Prince Tamino, melded with Thai and Indian classical instrumentation. Damien Whiteley was a majestic Indra, Sen Guo a scintillating Agni, and Bangkok native Potprecha Jak Cholvijarn conveyed King Nemi's odyssey with poignant gravitas. Somtow has cast Cholvijarn as the Buddha in three previous DasJati operas: "The Silent Prince", "Bhuridat—The Dragon Lord" and "The Faithful Son".

"It was an Indian-American organisation in Texas that first commissioned me to compose an opera 'with something to do with India'," said Somtow. "I chose the iconic tale of Temiya, the mute prince because of the challenge of creating an opera in which the title character doesn't open his mouth till the last few minutes. This drew me further into the world of the Jatakas, but it was when I was creating my third Jataka-based opera, 'Bhuridat', that I realised I had to do all ten of the DasJatis."

"India shares a long history with Thailand, which began when Emperor Aśoka sent Buddhist missionaries to Southeast Asia. The Chakri Kings are named after Rama, Viṣṇu's seventh avatar. On 10 Nov 2016 India's Prime Minister Narendra Modi journeyed to Bangkok to lay a wreath at the Grand Palace, calling King Bhumibol "one of the tallest leaders of our times."

"In this official year of mourning, many Thais have made vows of *tham dee pue phor* 'doing virtuous deeds for our father' to honour the King's extraordinary range of talents and his legacy of humanitarian service to his nation. His portrait is seen everywhere, with floral offerings and books for citizens to inscribe their remembrances of the monarch, a constant presence for 70 years, who combined a regal bearing with a common touch, fondly known as the 'Development King', ever striding through fields and jungles, carrying pencils, maps and a camera, always striving to improve the lives of his people.

"In is in this spirit of service that Somtow has created the DasJati project. "It has reached the closing chapters of my life," says Somtow. "I would like to give Thailand this one lasting gift before I die—a gift that will continue to renew itself and feed the wellsprings of culture, education, religion, tourism and patriotism, and give employment to artists, singers, musicians, designers, the education and tourism industry for generations to come."

"Buddhism, India's gift to Thailand, and to the world, once more reveals its phenomenal power of adaptation in the 21st century, with the young artists of Opera Siam and Somtow Sucharikul's celestial music."

Thais bid Bhumibol farewell amid replica of Vedic universe: "October 26, 2017 'is the day Thai people dread', wrote the *Bangkok Post* last April, when the date of the cremation of the late King Bhumibol Adulyadej was announced. It will be the final farewell of the beloved monarch who will go down in history as having not only one of the longest of reigns—70 years and seven months— but also one of the most unusual and multifarious. With other sovereigns he faithfully performed the ancient rites of Asian kingship and took ordination as a Buddhist monk in 1956, was an ardent student of science and agriculture who held numerous patents, created Thai fonts for the first generation of personal computers, built his own sailboat and with it won a gold medal in 1967 South Asian Games, was an accomplished painter, photographer and composer whose jam sessions with Stan Getz and Benny Goodman earned him the popular sobriquet 'The Jazz King'.

"When King Bhumibol passed away on October 13, 2016, Thailand entered an official year of mourning according to traditional observances for deceased Siamese monarchs. Preparations at once began for the royal cremation ceremonies, which will take place from October 25 to 29, 2017. The fine arts department of the office of traditional art has deployed hundreds of artisans who have worked non-stop to create a grand pavilion adjacent to the Grand Palace, representing the apotheosis of Thailand's bounteous cultural heritage. There are 132 sculptures of Hindu and Buddhist deities, and a central image of Nārāyaṇa with the visage of King Bhumibol, representing an avatar of the primordial form of Lord Viṣṇu, the preserver. Hundred craftsmen spent eight months carving the king's sandalwood coffin, along with 24 Garudas and 64 Apsaras, which will bear the king's soul to the pinnacle of Mount Meru—*Khao Phra Sumeru* in Thai—when his body is placed upon the funeral pyre.

"The cosmological order of the Kingdom of Siam descends from ancient India, thus the cremation site is a replica of the Vedic universe, and funeral rites will be performed by Brahmin priests. The Ramayan took root in Siamese culture as the Ramakien, integrated with the teachings of the Buddha. King Bhumibol, a devout Buddhist, was Rama IX of the Chakri dynasty, the symbolic personification of Ram, the seventh avatar of Lord Viṣṇu. In 1345, King Lithai of the Sukhothai Phra Ruang dynasty, wrote the *Traibhumikatha* 'the three worlds of existence' based on the Vedic scriptures, wherein the cosmos is divided into three realms: *arūpa-loka*, the formless realm; *rūpa-loka*, the corporeal realm and *kāma-loka*, the realm of sensation, where the worlds of the *devas,* mankind and the underworld coexist. The universal axis is Mount Meru, the abode of supreme deities, which rises from the forests of Himavanta—Himmapan in Thai—mystical habitat of the Nāga, Kinnara, Siṁha and Garuḍa, the myriad creatures of Indian legend who populate the urban landscape of modern Thailand, on bank notes, official emblems and hotel logos. King Bhumibol was one of the supreme avatars of the best of globalisation; born in Cambridge, US, when his father Prince Mahidol was the first Thai to earn a degree from Harvard Medical School, raised in Switzerland, where he studied science, law and Dixieland jazz, the late king brilliantly synthesised East and West, and 21st century Thailand is a melange of antiquity and modernity, fused by the delicate piquancy of Siamese culture.

"Next week hundreds of musicians and dancers will enact King Bhumibol's favourite episodes of Khon, the royal masked dance of the Ramakien. Orchestras will play King Bhumibol's jazz and classical compositions. Actors will perform of the Legend of Mahājanaka, a Jataka tale of one of Lord Buddha's past lives as a prince who showed great perseverance in his quest to regain the Kingdom of Mithilā, which King Bhumibol rewrote for modern Thai readers, and became a best-selling book and an animated film.

"Eighty-five replicas of the royal crematorium have been erected across Thailand, and the ceremonies will be shown live on television, but thousands of Thai citizens are travelling to Bangkok to be a part of the ceremonies. "I booked a room at a hotel near the Grand Palace as soon the date for the cremation was announced," said a businesswoman from northern Chiang Mai. "All the hotels have been fully booked for months. I know it will be crowded and it's been raining heavily in Bangkok, but I don't want to watch the funeral on television, I want to feel close to my king. It's like saying goodbye to a father."

"Next week we shouldn't just mourn the loss of our king, we should celebrate his life," said a retired professor who flew from London to Bangkok for the king's funeral. "I remember when he came to the throne after the Japanese occupation of World War II. Thailand was desperately poor: there were no roads, no schools and no electricity in the villages. King Bhumibol went to every corner of Thailand, he listened to his people, he thought about what they needed and he built this country for us. I know sometimes it's hard to explain why we love our king so much, but if you think of how far he took this country, how hard he worked, maybe you can understand how special he was" (Maura Moynihan, *New York*, 23 Oct 2017).

Ramakien for King's Day: "In Thailand December 5, King Bhumibol's birthday, is Father's Day, King's Day and International Soil Day, conferred by the United Nations in recognition of late king's achievements in agriculture. It has long been a jubilant celebration, specially when the king completed an auspicious 12-year cycle in Chinese astrology. A Thai friend took me to the Dusit Palace, where volunteers who worked throughout the King's year of mourning were rewarded with a Ramakien, Thailand's national epic, based on India's Ramayan. In palace gardens under a crescent moon, the stars of Khon, Thai classical dance, who dazzled the world at the royal cremation on October 26, incarnated the ancient tale so beloved in Southeast Asia. Phra Ram and Phra Lak are Ram and Laxman. Ravana is Toksakan, a clever demon king of wealth and taste with a glittering green-gold mask of 12 heads. Hanuman keeps his Indian name and steals the show whenever on stage.

"The Ramakien is believed to have magical properties; it is said that whoever reads the full text in seven days and nights can summon rain and read the minds of men. It is also believed to grant protection to kings, and thereby the nation. Siamese kingship fused Khmer worship of the Devarāja, an avatar of Viṣṇu, with the Buddhist bodhisattva who earned *burn* 'merit' from perfection of morality in past lives. Bhumibol's grandfather Rama V, who saved Siam from European colonialists in the 19th century, is to this day widely venerated; his equestrian statues are believed to transmit his "Barami" a Theravada Buddhist term for "divine charisma". Thai pop stars sing of King Bhumibol's Barami; indeed, Rama IX possessed a radiant aura, supernaturally photogenic and unerringly poised, a man who could compose jazz and quote Buddhist scripture and designed a Buddha image which was cast in bronze throughout his kingdom.

"The 20th century was a disaster for Buddhism, as millions in Asia were slaughtered by communist regimes. Thailand survived, defeating a communist insurgency that waged war on the state from 1963 to 1983. Phra Meru, the royal cremation site, is now open to the public, with exhibitions about the king's life, most prominently his commitment to Buddhist principles. In his Swiss childhood the king's mother enrolled him in the Lycée and taught him the Iddhipada, the Buddhist four-point path of *chanda*—exertion, *viriya*—courage, *citta*—concentration, and *vimansa*—reflection, which he often said helped him execute his royal duties. Miraculous events occurred during his reign, widely reported in Thai newspapers, among them the discovery of nine white elephants and the world's largest solid gold stature, a Sukhothai Buddha of the 13th century found in a Bangkok warehouse just before 1957, Buddha Jayanti in Varanasi marking 2,500 years since Gautama Buddha's parinirvāṇa.

But the Thai people loved their king for the man he was. They knew him well, he was the most photographed man in Thailand and the first monarch to visit every region of his country. He suffered hardship in his youth, he was only three years old when his father Prince Mahidol died at age 37 while working in a leper colony. Bhumibol was raised by a single mother in Switzerland during World War II, when the dictator Field Marshall Phibunsongkhram drove his uncle Rama 7th into exile in England and joined forces with Japanese fascists. When the Axis powers were defeated the monarchy was restored and Bhumibol became king in 1946, at age 19. He returned to Switzerland to complete his studies, but in 1948 he had a near fatal car accident, broke his back and lost his right eye. After a series of painful operations he returned to Thailand, and pursued his work with singular dedication. "We didn't love our king blindly," said a Bangkok nurse. "We saw him working every day. We knew he always had pain from his car accident. He had heart surgery in 60s. In his final years he worked from his hospital bed. But he never stopped.

"In this past year of mourning the people of Thailand have comported themselves with grace and dignity, despite dire prophecies from certain quarters of the foreign press of tumult and chaos in the wake of King Bhumibol's passing. King Vajiralongkorn and the royal family are seen daily conducting civic duties and continuing the ancestral rites of the Chakri Dynasty. I had the honour of spending an afternoon with Anand Panyarachun, a distinguished statesman who twice served as Prime Minister of Thailand. Reflecting on Thailand's past and future, he said: "Our late king was very visionary, methodical and practical in his approach to nation building. We certainly would not have progressed to where we are today without him." The wise man then smiled, noting: "The institution of the monarchy has helped us survive many threats in our long history. Siam deserves some credit, we've lasted some 800 years" (*Asian Age*, 15 Dec 2017).

11. SANSKRIT TERMINOLOGY OF THAILAND

उपरक्ति	abnormal	
विद्याकार	academic	
स्थिति विद्याकार	academic statistics	
उपत्तिहेतु	accident	
उपत्तिकारण	accidental	
समृद्धि	achievement	
स्वाभाविक रोग	acidity	
कर्मन्त	active	
कर्मन्तभाव, कृत्यकार	activity	
कृतकार्य धुराकृत	business activity	
कृतकार्य हस्तकर्म	manufacturing activity	
गुणशब्द	adjective	
शाला नाविकगति	admiralty court	
क्रियाविशेष	adverb	
आकाशयान	aeroplane	अकासयान्
सम्बन्धभाव, समवर्गभाव	affinity	
विभाव	affection	
आयु	age	आयु
क्षेत्रकर्म	agricultural	
परिबन्ध क्षेत्रकर्म	agricultural equipment	
क्षेत्रकर्म	agriculture	
रसायन वैद्य	alchemy	
अन्यरूप	allotrope	
सभाव अन्यरूप	allotropy	
एकअग्रराजदूत	ambassador	एकंअक् खराछ्थूत्
असन्धान	amorphous	
उपमान	analogy	
कारविग्रह, विग्रह	analysis	
कायविभाग	anatomy	
कायविद्याशास्त्र	anatomy	
घोषक	announcer	खोसुक्
भावः पतिपक्ष	antagonism	

मनुष्यविद्या	anthropology	
प्राकट	apparent	
प्रयुक्त	applied	
मेषा	april	मेसा
मेषा पूजा	a religious festival in April	मेसा बूछा
स्थापनिक	architect	स्थापनिक्
स्थापत्यकर्म	architecture	स्थापत्यः कम्म
लेखगणित	arithmetic	
मनोभाव गणितशास्त्र	arithmetical concept	
मध्यम लेखगणित	arithmetical mean	
अनुक्रम लेखगणित	arithmetical series	
सायुध मध्यमभाव	armed neutrality	
रथकवच	armoured car	रोड्क्रोह
सर्वावुध	arms section	सल्फावुथ्
शिल्पकर्म	artistic work	
सिंहा	august	सिंहा
राजाधिपत्य	autocrat	
ऋतुसार्ध	autumn	
अनुरक्ति	attachment	अनुरक्ध
गुणलक्षण	attribute	
मनोगति संसर्ग	associated idea	
समागम	association	समाखुम्
कारसंसर्ग	association	
सम्मति	assumed	
असम्मत्त	asymmetry	
पण्डित	bachelor of arts	बन्डित्
धनागार	bank	थनाखान्
मूलधान	basic	
आभा	beauty	आफा
चक्रयान	bicycle	चकयान्
वंशावली	biography	फोङ्सावली
जीवविद्या	biology	

जीवस्थिति	bio-statistics	
सूतिपत्र	birth certificate	सूतिबत्
वर	blessings	फोन्
वनस्पति	botany	फनसबोडी
विद्यावृक्षशास्त्र	botany	
शाखा	branch	साखा
स्थानीविद्युत	broadcasting station	स्थानी-विथयु
स्थानकार धुराकृत	business establishment	
चेतसिक धुराकृत	business sentiment	
गणः राष्ट्रमन्त्री	cabinet of ministers	
प्रतिदिन	calendar	पतिथिन्
पत्र	card	
कार परिपाल	care	
करणी	case	
कारविचारणा शिक्षाकरणी	case study	
महाभयविपद	cataclysm	
विपत्ति, विपद	catastrophe	
हेतुककर्म	causation	
धान्यबीज	cereal	
प्रकाशनीपत्र	certificate	प्रकासनीबत्त
भाग	chapter	
लक्षणा	characteristic	
उपदूत	chargé d'affaires	उपथूत्
प्रमुख	chief	
अहिवातक रोग	cholera	
अनुकालभाव	chronological age	
शान्तिपाल	CID	सन्तिबान्
आर्यधर्म	civilisation	
भूमिआकाशविद्या	climatology	
सन्ताप	combustion	
सम्प्रसिद्धि	coeffficient	
सम्प्रसिद्धि सहसम्बन्ध	coefficient of correlation	
सम्प्रसिद्धि सहसम्बन्ध बहुगुण	coefficient of multiple correlation	
सन्ताप	combustion	
वाणिज्य	commerce	
वाणिज्यविद्यालय	commercial college	
उपभोग	commodities	उपःफोक्
परिषद्	company, corporation	बोरिसद्
कारगणित, कारगणना	computation	
मनोभाव	concept	
अनुकूल	concordance	अनुकून्
शिखरभाव	conical	
संयुग	conjugate	
सन्धान	conjunction	
व्यञ्जन	consonant	फ्यन्छनः
संस्कार	construction	
परिभोग कर्म, कार परिभोग	consumption	
अनुचिन्तन	contemplation	अनुचिन्तन
कारणचर	contingency	
सहकार	cooperative	सहःकोन्
शव	corpse	सोब्
सहसम्बन्ध	correlation	
प्रदेश	country	
दुष्टकर्मविद्या	criminology	
विकृतकार, विकृतकर, विकृतकाल	crisis	
विकृत	critical	
दारूणधर्म	cruelty	
शुल्काकर, शुल्कस्थान	customs department	सुल्काकोन्
धनपत्र	currency note	थनाबत्
वर्द्धनधर्म	culture	
रक्षा	cure	
जयमूल	date	
अभिप्राय	debate, discussion	अफिप्राय
दशवर्ष	decade	
धन्वा	december	थन्वा
प्रकृति-दशभाव	deci-normal	
निर्णय	deduction	
अंशा	degree	
अंश शिखरभाव	degree of high standard	
अंश शिखरभाव	degree of peakedness	
मोहान्ध	delusion	

प्रजाधिपत्य	democracy	प्रछाथिपतायी
साधक	demonstration	
दन्तवैद्य-स्थान	dental clinic	थुन्तफैत् स्थान
शल्यवैद्य दन्तकर्म	dental surgeon	
अनुबन्ध	derivative	
वर्णना	description	
पदानुक्रम	dictionary	पथानुक्कुम्
वचनानुक्रम	dictionary	फचनानुक्कुम्
भक्ष्याहार	diet	
भक्ष्यशास्त्र	dietectics	
मिति	dimension	
अधिपति	director-general	अथिबोडी
अनुगामिक	disciple	अनुखामिक्
अनुशासन	discipline	अनुसात्
अनादर	disrespect	अनाथोन्
धर्मशास्त्र पण्डित	doctor of civil law	
विद्याशास्त्र पण्डित	doctor of science	
द्विगुण	duplicte	
बलवत्त	dynamic	
बलशास्त्र	dynamics	
लक्षणाकार बलवत्त	dynamic trait	
पूर्वदिश	east	वूरकथित्
श्रेष्ठशास्त्र	economics	
वर्णाधिकरण	editing	
फल	effect	
प्रसिद्धिफल	effective	
प्रसिद्धिभाव	efficiency	
धातुमूल	element	
आवेग	emotion	
कलचक्र	engine	
विश्वकर्मशाला	engineering shop	विस्वाकम साला
भारधुर	enterprise	
कीटविद्या	entomology	
समतुल	equilibrium	
सममूल	equivalent	
शाका	era	सकः राद्

स्थानकार	establishment	
प्रमाण	estimate	
जातिबन्धुवर्णना	ethnography	
जातिजनविद्या, जातिबन्धुविद्या	ethnology	
समुधानविद्या	etiology	
मर्यादा	etiquette	
सुबन्धुशास्त्र	eugenics	
उदाहरण	example	उथाहोन्
सर्वस्वमित्र	excise dept.	सन्फसामित्
अतीतराष्ट्रमन्त्री	ex-minister	अडीत् रथ्थमोन्त्री
कृषिकर	farmer	कःसीकोन
अनुग्रह	favour	अनुख्रोह्
अनुरूप	favourable	अनुरूप
कुम्भा	february	कुम्फा
शिल्पाकर	fine arts	सिल्पाकोन्
अन्तः	finite	
पुष्पालय	flower garden	बुसबालय
अनुकर	follower	अनुकोन्
अनुगामी	follower	अनुखामी
आहार	food	आहान्
भत्तागार	food shop	भत्ता खान्
परिभोग	food stuffs	बोरिःफोक्
सूत्र	formula	
मूलनिधि	foundation	
अनुकार	follower	अनुकान्
ईश्वरभाव	freedom	इसरःफाब्
शुक्र	friday	सुक
भावः मूल	fundamental condition	
अनागतकाल	future	अनाखुद् कान्
माला	garland	माला
महाकायविभागशास्त्र	general anatomy	
लेखाधिकार	general secretary	लेखाथिकान्
सेनाधिकार	general staff	सेनाथिकान्
अनुकर्म भूमिशास्त्र	geographic series	
भूगोल	geography	फूखोन्
भूमिशास्त्र, धरणिविद्या	geology	फूमिसात्

मध्यम रेखागणित	geometric mean	
अनुकर्म रेखागणित	geometric series	
रेखागणित	geometry	
लेखगणित	geometry	लेखा-खनित्
राज्यकार	government works	राछकान्
व्याकरण	grammar	वैय्याकोन्
नारी वैद्य	gynaecologist	
नारिवेशविद्या	gynaecology	
कृमिविद्या	helminthology	
विवधबन्धु	heterogenous	
अनुक्रम प्रवत्ति	historical series	
प्रवत्तिशास्त्र	history	प्रवतिसात्
भावः एकबन्धु	homogeneity	
एकबन्धु	homogenous	
शाला	hostel	साला
भोजनागार	hotel	फोछनखान्
नालिका	hour	नालिका
उदकशास्त्र विभाग	hydro section	उथोकसात्-विफाक्
सुखशास्त्र	hygiene	
सुखशिक्षा, अनामयशिक्षा	hygiene	
सम्मति दान	hypothesis	
उत्तम गति	ideal	
माया	illusion, illusory	
कारसंसर्ग माया	illusory association	
चिन्तभाव	imaginary	
हेतु उपपत्त	incident	
उपपत्ति	incident	
उपपत्त, हेतु उपपत्ति	incidental	
एकराज	independent	
दर्शनी उत्तमगति, दर्शनी	index	
एकजन	individual	
उपनय	induction	
उत्साहकर्म	industry	
वयदारक	infancy	
दारक	infant	
अनुमान	infer	

अनुमान	inference	अनुमान्
अनन्त	infinite	
अनुकर्म अनन्त	infinite series	
इद्धिफल, इद्धिबल	influence	
अनिन्द्रिय	inorganic	
लोहकृत	iron section	लोहः कित्
जलप्रदान	irrigation	
सवित्र	inspector	
उपकरण	instrument	
सतिप्रज्ञा	intelligence	
फलहार सतिप्रज्ञा	intelligence quotient (IQ)	
मध्य यन्त्र	intermediate	
अन्तरभाव	internal	
मकरा	january	मुकरा
कर्का	july	कडकडा
मिथुना	june	मिथुना
नीतिशास्त्र	jury	
कर्मकर	labourer	
मेषज्यकर्तृ	lady doctor	
भाषा	language	फासा
धर्मशास्त्र	law	थम्मसात्
स्थानदूत	legation	स्थानथूत्
मरणाकर	lethal	
अक्षर	letter	अक्सोन्
विद्युतयान	lift	फिथ्युयान्
प्रभा	light	प्रफा
प्रभागार	light-house	प्रभाखान्
सूचिपत्र	list	सूचिबड्
वर्णकर	literary work	
वर्णगति	literary work	बन्नखडी
कारण रंग (थांङ) प्रेषणीय	mail campaign	
रूपविपरीत	malformation	
हस्तकर्म	manufacture	
मीना	march	मीना
महापण्डित	master of arts	महाबन्डित्
वृषभा	may	फ्रुकस्फा

माघपूजा	a religious festival in may	माखाबूछा
वेला मध्यम	mean time	
मात्रा	measure	
कल	mechanical	
कलशास्त्र	mechanics	
ओषधशाला	medical clinic	ओसुद् साला
निर्देश आयुर्शास्त्र	medical seminar	
मध्यस्थान	medium	
समाजिक	member	समाछिक
समाजिक राष्ट्रसभा	member of parliament	
अनुचित्तभाव	mental age	
धातु परिपूर्ण	metallic	
ऋतुनियमविद्या	meteorology	
विधिउपमान-प्रकृतिशास्त्र	method of historical analogy	
युद्धभूमि	military area	
रा॰ मं॰ उत्साहकर्म	minister of industry	रा॰ मं॰ उत्साहाकम्
रा॰ मं॰ युक्तिधर्म	minister of justice	रा॰ मं॰ युत्तिथम्
नाडी	minute	नाथी
नियम	mode	
धनानत्य	money order	थनानत्
विरूपकाय	monster	
भाव:विरूप	monstrosity	
चन्द्र	moon, monday	चन्न
शीलधर्म	morality	सीलः थम्म
कायविभागशास्त्र व्याधिभाव	morbid anatomy	
भावः व्याधिभाव	morbidity	
सन्धानविद्या	morphology	
मृतभाव	mortality	
रथयन्त्र	motor car	रोट् योन्
बहु	multi-	
बहुगुण	multiple	
सहसम्बन्ध बहुगुण	multiple correlation	
देशपाल	municipality	देसबान्
विविधबन्धस्थान	museum	फिफिथफन-स्थान
संगीतशाला	music hall	
जाति	nation, people	छाट्

सञ्जाति	nationality	
जातीय विविध-बन्धस्थान	national museum	छाट्
धर्मता	natural	
स्वभाव	nature	
धर्मजाति	nature	
राजनाविक-सभा	naval dept.	राछनाविक-सफा
निषेध	negative	
सहसम्बन्ध निषेध	negative correlation	
शुद्धि	net	
सहसम्बन्ध शुद्ध	net correlation	
प्रसादकाय-विभागशास्त्र	neuro-anatomy	
प्रसादवैद्य	neurologist	
प्रसादविद्या	neurology	
अनार्य्यधर्म	non-civilization	
प्रकृति	normal	
प्रकृतिभाव	normalcy	
उत्तरदिश	north	उडोनथित्
वृश्चिका	november	फुसचिका
भोजन	nutrient	
भोजनाहार	nutriment	
भोजनाकर	nutrition	
वस्तुप्रसंग, वस्तु	object	
सूतिवैद्य	obstetrician	
आजीव	occupation	
कार उपत्ति	occurrence	
तुला	october	तुला
वय जरा	old age	
शल्लशास्त्र हस्तकार, शल्लशास्त्र हस्तकर्म	operative surgery	
शल्लवैद्य चक्षुकर्म	ophthalmic surgery	
चक्षुविद्या, चक्षुशास्त्र	ophthalmology	
दर्शनमाया	optical illusion	
सुन्दरवचन	oration	
अवयवः	organ	
इन्द्रिय	organic (chemistry)	
श्रोत्रविद्या	otology	

प्रासाद	palace	प्रासाथ्
वर्ग	paragraph	
पराश्रित	parasite	
पराश्रितविद्या	parasitology	
सभाराष्ट्र	parliament	सफारासडोन्
अनुराग	passion	अनुराक्
अतीतकाल	past	अडीड्कान्
सिद्धिपत्र	patent	
व्याधिविद्या	pathology	
शिखर	peak	
कुमारवैद्य	pediatrician	
प्रजाजन	people	
अनुज्ञात	permission	अनुयाद्
कालरोग	plague	
भेषज्यकर	pharmaceutics	
भेषज्यबलशास्त्र	pharmaco-dynamics	
भेषज्यकृत	pharmacology	
प्रकटकारण	phenomena	
प्रज्ञा	philosophy	
प्रज्ञाधर्मजाति	natural philosophy	
छाया	photograph	छाया
कायभाव	physical	
आयुर्वैद्य	physician	
शरीरविद्या	physiology	
काररक्षाकायभाव	physiotherapy	
विष	poison	फिट्
स्थानी-नगरपाल	police station	नखोनबान्
राष्ट्रशास्त्र	political science	
प्रजाकर	population	
प्रेषणीय	postal service	पैसनी
प्रेषणीय पत्र	postcard	पैसनीबत्
शक्य	potential	
अनुकर्म शक्य	potential series	
अनुभाग	practice	
अनुशासक	preacher	अनुसासक्
प्रत्युत्पन्न-काल	present	पच्चुबन्न-कान्
नायक	president	
प्रथमभूमि	primary	
मूल-प्रथमभूमि	primary data	
बिम्बपत्र	printed paper	फिम्बट्
फलितबन्ध	product	
फलितकर्म	production	
आजीविका	profession	आछीन्
आचार्य	professor	आचान्
कारव्याकरणरोग	prognosis	
जयविसूचक	proof	
सम्पत्ति	property	
स्वस्ति	prosperity (also used as a word of greeting)	स्वड्डी
श्रीभाव	prosperity	सेरीफाब्
मण्डल	province	
चित्तवैद्य	psychiatric	
विद्यारोगचित्त	psychiatry	
चित्तविद्या	psychology	
तरूण भाव	puberty	
साधारण प्रयोजन	public interest	
साधारण सुख	public health	साथारणः सुक्
संदेश घोषणा	publicity, advertisement	सुन्थेट् खोसना
घोषणाकार	publicity works	खोसनाकान्
साधारण दूरशब्द	public telephone	साथारना थोरासफ
प्रकाश	published	प्रकाद्
प्रसंग	purpose	
मूल गुणभाव	qualitative data	
मूल परिमाण	quantitative data	
जाति बन्धु	race	
रश्मि	radiance	
अनुमूल	radical	
दूरलेखविद्युत	radiogram	थुरालेख-विथयु
विद्युत्दूरभाव	radio-picture	विथयुथोरःफाब्
काररक्षा हेतुफल	rational therapeutics	
प्रतिकरण	react	
प्रतिक्रिया	reaction	

तर्कज्ञान	reason	
अनुवाद	recitation	
अधिकारपति	rector	अथिकानबोडी
सम्बन्ध	related	
सम्बन्धभाव	relationship	
निरूप, कार निरूप	representation	
साधारण राष्ट्र	republic	
लब्ध	resultant	
शासना	religion	सासना
सर्वाकर	revenue dept.	सलफःकोन्
स्थानी शुल्क रक्षा	revenue office	स्थानी सुल्क रकसा
विचारणा	review	फिच्चरणा
नासिकविद्या	rhinology	
सिद्धि	right, privilege	
राजनावी	royal navy	राछनावी
अनुमति	sanction	अनुमत्
कार सुखाभिपाल	sanitation	
शौर	saturday	साओ
विद्यालय	school, college	विथ्यालय
विद्याशास्त्र	science	
भेषज्यशास्त्र	science of medicine	बसेत्सात्
विषय	scope, range	
फल ऋतुकाल	seasonal effect	
भावः ऋतुकाल	seasonality	
विनाडी	second	विनाथी
द्वितीयभूमि	secondary	
मूल दुतीयभूमि	secondary data	
लेखानुकार	secretary	लेखानुकान्
जराभाव	senility	
कन्या	september	कन्या
अनुपर्व	sequence	
अनुकर्म	series	
अनुचर	servant	अनुचोन्
आर्य्यनारी	name of a shop	आर्य्यनारी
दारास्थान	name of a shop	दारास्थान
नारीयाभरण	name of a shop dealing in clothes	नारीयःफन्न
परिषद् जयश्री	name of a shop	बोरीसद् छयस्त्री
परिषद् परिपूर्ण वाणिज्य	name of a shop	बोरीसद् बोरिबून फानिच
परिषद् मित्रभक्ति	name of a shop	बोरीसद् मित्तफक्
परिषद् विपुलश्री	name of a shop	बोरीसद् विबुलस्त्री
परिषद् विविधाभरण	name of a shop dealing in sundry goods	बोरीसद् फिफिथा फोन्
सकल कृषिकृत	name of a shop dealing in farm products	सकोन कःसीकित्
समभोजन	name of a food shop	सोमफोट्
सुधाकर	name of a shop	सुथाकोन्
छायानाटक	shadow play	छायानाट्
सभा, संगम	society	सफा
दक्षिण दिश	south	थक्सिन् थित्
राजाधिपति	sovereign	
अधिपत्य	sovereignty	
अवकाश	space	
विशेष	special	
विद्या विशेष	speciality	
स्थान क्रीडा, क्रीडा स्थान	stadium	स्थान क्रीथा, क्रीथा स्थान
राष्ट्र	state	
स्थानी	station	स्थानी
कार विग्रहस्थिति	statistical analysis	
मूल स्थिति	statistical data	
निर्णय स्थिति	statistical deduction	
वस्तुस्थान	store room	वसडुस्थान
जयभूमि	strategic position	
कल युद्धयोधा	strategic section	कोल युत्थयोथा
उपविज्ञान	subconscious	
उपप्रकृति	subnormal	
आदित्य, दिवाकर	sun	आथित्, थिवाकोन्

उपदान	supply	
बलाधिकार	supply dept. of the army	**फलाथिकान्**
अनुमोदन	support, sympathy	**अनुमोथना**
अधिराज	suzerain	
अकार	symptom	
अकारविद्या	symptology	
अनुक्रम	system	**अनुक्रोम्**
गुरु	teacher	**ख्रू**
दूरलेख	telegraph	**थोरालेख्**
दूरशब्द	telephone	**थोराशफ्**
दूरदर्शन	telescope	
दूरभाव	television	**थोरःफाब्**
विहार	temple	**विहान्**
चतुर्मुख	tetrahedron	
आणाक्षेत्र	territory	
दृष्टिपद	theorem	
दृष्टि	theory	
विद्याकार रक्षा	therapeutics	
बृहस्पति	thursday	**फरिहसबोडी**
धातुमूल वेला	time element	
अनुपर्व वेला	time sequence	
शिखर	top	**सिखोन्**
नगर	town	
चराचर	traffic	**चराचोन्**
अनुवाद	translation	**अनुवाथ्**
हिरण्यक	treasurer	**हेरन्यिक्**
कार रक्षा प्रतिपत्ति	treatment	
जातिकुल	tribe	
त्रिकोणमिति	trigonometry	
वर्णरोग	tuberculosis	
अंगार	tuesday	**अखान्**

वेला	time	**वेला**
बलिक	turn over	
अनुशासक	tutor	
अन्तिमः	ultimate	
एकरूप	uniform	
भावः एकरूप	uniformity	
भावः एकरूप धर्मजाति	uniformity of nature	
सहभाव	union	
सभा समष्टि	union or association	
एकभाव	unity	
महाविद्यालय	university	**महाविथ्यालय**
महाविद्यालय वैद्यशास्त्र	university of medical science	**महाविथ्यालय फैतसात्**
अत्यधिक प्रयोजन	utility	
शून्याकाश	vacuum	
कामरोग	venereal disease	
सत्त्ववैद्यशास्त्र	veterinary science	**सत्तफैतसात्**
उपनायक	vice-president	
दर्शनाकार	vision	
परिमात्रा	volume	
स्वर	vowel	**सःरा**
क्षय	waste	
प्रपा	water supply	**प्रपा**
काल आकाश	weather	
बुध	wednesday	**फुद्**
स्वस्तिभावसंग्रह	welfare	
पश्चिम दिश	west	**पच्छिमि थित्**
पूजा	worship	**बूछा**
शून्य	zero	
खेत	zone	
क्षेत्रकार प्रमाण	zone of estimation	

12. THAI RAILWAY TERMS

(received from the Embassy of India)

accident	เหตุอันตราย	het antarai
agreement	ข้อตกลง	kho tok long
alarm chain	โซ่สำหรับดึงเมื่อมี เหตุอันตราย	so sam lap dung mua mi het antarai
assistant	ผู้ช่วย	phu chuai
amenity	การอำนวยความ สะดวกสบาย	kan am nuai khwam sduak sbai
air-conditioned accommodation	การจัดตั้งเครื่องทำอากาศ ให้เย็นสบาย และบริสุทธิ์	kan chat tang khruang tham akat hai yen sbai, lae borisuthi
abstract timings	เวลาย่อ ๆ	we la yo yo
authorised porterage	อัตราค่าจ้างคนยกกระเป่า ที่กำหนด เว	atra ka chang khon yok krapao thi kam not wai
advisory committee	คณะกรรมการที่ปรึกษา	kha na kam kan thi pruksa
arrive	ถึง	thung
aerated waters	น้ำอัดลม	nam at lom
advance booking	การจองตั๋วล่วงหน้า	kan chong tua luang na
air-conditioned	ซึ่งมีเครื่องทำอากาศให้ เย็นสบาย และบริสุทธิ์	sung mi khruang thamakat hai yen sabai lae borisut
abstract time table	กำหนดเวลาอย่างย่อ	kham not wela yang yo
accommodation	การอำนวยเพื่อความ เหมาะสม	kan am nuei phua khwam mo som
acknowledgement	การรับทราบ	kan rap sap
administration	ธุระการ	thura kan

advise, advice	คำแนะนำ	kham nae nam
air conditioned coach services	บริการรถโดยสารที่มีเครื่องทำอากาศให้เย็นสบาย และบริสุทธิ์	borikan rot doi san thi mi khruang tham akat hai yen sbai lae borisut
alphabetical list	บัญชีรายการเรียงตามตัวอักษร	banchi rai kan riang tam tua akson
alterations	การเปลี่ยนแปลง	kan plian plaeng
auxiliary	ส่วนอุปกรณ์	suan up pa kon
bill	ใบแจ้งหนี้	bai chaeng ni
berth	ที่นอน	thi non
broad gauge	ทางขนาดกว้าง	thang khanat kwang
booking	การจองตั๋ว	kan chong tua
bogie	รถชนิด ๘ ล้อ	rot chanit paet lo
break journey	ลงพักตามทาง	long phak tam thang
booking office	ที่ทำการจองตั๋ว	thi tham kan chong tua
benches	ม้านั่ง	manang
breakfast	อาหารเช้า	ahan chao
bearer	ผู้ถือ	phu thu
berth reservation office	ห้องขายตั๋วนอน	hong khai tua non
buffet car	รถเสบียง	rot sbiang
bath room	ห้องอาบน้ำ	hong apnam
busy season clerk	เสมียนประจำเทศกาล	smian pracham thes kan
basis of charge	หลักคำนวณค่าภาระ	lak kham nuan kha phara
head booking clerk	หัวหน้าเสมียนขายตั๋ว	hua na smian khai tua
book stalls	ร้านขายหนังสือ	ran khai nang su
bogie composite class I and II	รถโบกี้ชั้นหนึ่งและสอง	rot bogie chang nung lae song

brake, brake van	ห้ามล้อ รถสัมภาระมีเครื่องห้ามล้อ	ham lo, rot sam phara mi khruang ham lo
branch line	สายทางแยก	saithang yaek
branch line trains	ขบวนรถสายทางแยก	khabuan rot sai thang yaek
breakfast in refreshment rooms	อาหาร เช้าในห้องเครื่องดื่ม	ahan chao nai hong khruang dum
brought into force	ใช้บังคับ	chai bang khap
bus	รถยนต์ประจำทาง	rot yon pra cham thang
contract	สัญญา	sanya
class	ชั้น	chan
consignment	การส่งของ	kan song khong
cash	เงินสด	ngoen sot
crossing (trains)	ทางผ่าน	thang phan
connection (see note at p.4)	การต่อรถ	kan to rot
covered wagon	รถปิด	rot pit
congestion	รถเต็มทาง	rot themk thang
complaint book	สมุดคำร้อง	smut kham rong
consignment note	ใบส่งสินค้า	bai song sinkha
claim	เรียกร้องสิทธิ	riak rong sit
chief clerk	หัวหน้าเสมียน	hua na smian
consignor	ผู้ส่ง	phu song
consignee	ผู้รับ	phu rap
cloak room	ห้องเก็บของผู้โดยสาร	hong kep khong phu doi san
clerk	เสมียน	smian
compartment	ห้องโดยสาร	hong doi san
coaching	การ โดยสาร	kan doi san
coaching tariff	อัตราเฉพาะการ โดยสาร	atra cha pho kan doi san

city booking office	ที่ทำการจองตั๋วประจำเมือง	thi tham kan chong tua pracham muang
coaching clerk	เสมียนรถโดยสาร	smain rot doi san
carrying capacity	พิกัดอัตราที่จะบรรทุกได้	phikat atra thi cha ban thuk dai
cross traffic	การเดินรถร่วมทาง	kan doen rot ruam tang
comodities losse or in bulk	สินค้า รายย่อยหรือเป็นกอง	sinkha rai yoi ru pen kong
contraband goods	สินค้าประเภทต้องห้าม	sinkha pra phet tong ham
concession	ร้านให้เช่าขายของย่อย ๆ เช่น หนังสือพิมพ์	ran hai chao khai khong yoi chen nang su phim
curio stall	ที่ขายของแปลก ๆ	thai khai khong plack
canteen	ร้านขายอาหาร	ran khai ahan
cashier	หัวหน้ากองคลังเงิน	hua na kong khlang ngoen
cash clerk	พนักงานจายเงิน	phanak ngan chai ngoen
conductor guard	พนักงานรักษารถ	pha nak ngan raksa rot
chief goods clerk	หัวหน้าเสมียนสินค้า	hua na smian sin kha
cycle stand	ที่จอดรถจักรยาน	thi chot rot chak ka yan
coolie	กรรมกร	kam kon
chairs	เก้าอี้	kao-i
calculated rate table	อัตราค่าโดยสารสำเร็จ	atra kha doi san sam ret
cancelled	ยกเลิก	yok loek
carriage	รถบรรทุก	rot ban thuk
chamber of commerce	หอการค้า	ho kan kha
change	เปลี่ยนแปลง	plian plang
chief commercial manager	ผู้จัดการพาณิชย์	phu chat kan phanit
chief optg. superintendent	ผู้อำนวยการฝ่ายล้อเลื่อน	phu am nuai kan fai lo luan
chord	เชือก	chuak

coaching special	รถโดยสารพิเศษ	rot doi san phiset
code initials	ประมวลอักษรย่อ	bra muan ak son yo
colliery owner's association	สมาคมเจ้าของ เหมืองแร	smakhom choa khong muang rae
compensation	เงินชดเชย	ngoen chot choei
complete	สมบูรณ์	som bun
composite bogie	รถที่นั่งร่วม	rot thi nang ruam
co-ordinated rail-cum-bus services	บริการรวมระหว่างรถไฟ กับรถยนต์	borikan ruam rawang rot fai kap rot yon
corporation	บรรษัท	bansat
corresponding train	ขบวนรถของรถไฟอื่นที่คอย รับชวง	kha buan rot khong rot fai un thi khoi rap chuang
curve & degree of curve	เส้นโค้งและ องศาของ เส้นโค้ง	sen khong lae ongsa khong sen khong
derailment	รถตกราง	rot tok rang
delivery	การส่ง	kan song
duty	หน้าที่	na thi
double line	ทางคู่	thang khu
diversion	ทางเบี่ยง	thang biang
dining car	รถอาหาร	rot ahan
detention	การกัก	kan kak
documents	เอกสาร	eka san
delivery of consignment	การส่งมอบสินค้า	kan song mop sing sinkha
demurrage	ค่ารถเสียเวลา	kha rot sia wela
dearer	แพงกว่า	phaeng kwa
destination	ปลายทาง	plai thang
dearer route	ทางซึ่งแพงกว่า	thang sung phaeng kwa
dangerous goods	สินค้าอันตราย	sin kha antarai
dinner	อาหารค่ำ	ahan kham

delivery clerk	พนักงานส่งของ	phanak ngan song khong
detention charges	คากัก	kha kak
dispensary	สถานเภสัชกร	sthan phesachkon
daily running and exception	การวิ่งทุกวัน และเว้น	kan wing thuk wan lae wen
depart	ออก	ok
departmental	เกี่ยวกับระบบฝ่าย	kieo kap ra bop fai
departure	การออก	kan ok
designations of principal officers of the railways	การแต่งตั้ง เจาหนาทิรถไฟชั้นผู้ใหญ่	kan taeng tang chao na thi rot fai chant phu yai
destination station	สถานีปลายทาง	sthani plai thang
distance	ระยะทาง	raya thang
distt transptn supdt.	สารวัตเดินรถ	sarawat doen rot
division	กอง	kong
divisional	เกี่ยวกับระบบกอง	kieo kap ra bop kong
divisional traffic manager	หัวหน้ากองเดินรถเขต	hua na kong doen rot khet
down	ล่อง	long
express train	ขบวนรถด่วน	kha buan rot duan
electric train	ขบวนรถไฟฟ้า	kha buan rot fai fa
entrance	ทางเข้า	thang khao
exit	ทางออก	thang ok
excepted articles	สิ่งของยกเว้น	sing khong yok wen
endorsement	สลักหลัง	slak lang
excess fare	ค่าโดยสารที่เก็บเกิน	kha doi san thi kep koen
explosives	วัตถุระเบิด	wat-thu ra-boet
exhibitions	การแสดง	kan sadaeng
enquiries	ข้อสอบถาม	kho sop tham

enquiry office	ที่ทำการสอบถาม	thi tham kan sop tham
excess charges	ค่าระวางพิเศษ	kha rawang phiset
enquiry clerk	พนักงานประชาสัมพันธ์	phanak ngan pracha samphan
excess fare receipt	ใบรับเงินค่าโดยสารพิเศษ	bai rap ngoen kha doi sanphiset
exhibited	แสดง	sadaeng
freight	ค่าระวาง	kha rawang
furniture	เครื่องตกแต่งอาคาร	khruang tok taeng akhan
foreign railway	การรถไฟต่างประเทศ	kan rot fai tang pra thet
fare table	ตารางอัตราค่าโดยสาร	tarang atra kha doi san
free time	กำหนดเวลาให้ขนสินค้าขึ้นลง	kam not wela hai khon sin kha khun long
four wheeler	รถสี่ล้อ	rot si lo
forwarding railway	การรถไฟผู้ส่ง	kan rot fai phu song
forwarding note	ใบกำกับสินค้า	bai kam kap sin kha
fragile goods	สินค้าแตกง่าย	sinkha taek ngai
forms	แบบพิมพ์	baep phim
first class	ชั้นที่หนึ่ง	chan thi nung
free pass holder	ผู้ถือใบเบิกทางเชิงบำเหน็จ	phu thu bai boek thang choeng bam net
fruit stall	ร้านขายผลไม้	ran khai phol mai
fee	ค่าธรรมเนียม	kha tham niam
forwarding order	ใบสั่ง	bai sang
foot board	ที่ยืนขับรถ	thi yun khap rot
for patients and hospital staff only	สำหรับผู้ป่วยและพยาบาลเท่านั้น	sam rap phu puai lae phyaban thao nan
free allowance	ทิศตะวันออกเฉียงเหนือ	phikat anuyat
family	บันทึก, หมายเหตุ	khrop khrua
fast passenger train	จำนวน	khabuan rot rew doi san

flag station	ขบวนรถธรรมดา	sthani thong
food stalls	ร้านขายอาหาร	ran khai ahan
food salts	เกลือสำหรับใส่อาหาร	klua sam rap sai ahan
foreign line	ทางต่างแดน	thang tang daen
foreign line train	ขบวนรถในทางต่างแดน	khabuan rot nai thang tang daen
gang man	คนงานบำรุงทาง	khon ngan bam rung thang
gate-keeper	ยามประตู	yam pra tu
gate lodge	ซุ้มยาม	sum yam
goods train	ขบวนรถสินค้า	khabuan rot sinkha
goods and coaching	การสินค้าและการโดยสาร	kan sin kha lae kan doi san
guard's certificate	ใบรับรองของพนักงานรักษารถ	bai rap rong khong phanak ngan raksa rot
goods & parcel	สินค้าและหีบห่อ	sinkha lae hip ho
general classification of goods	การแยกประเภทสินค้าโดยทั่วไป	kan yaek praphet sinkha doi thua pai
goods tariff	อัตราสินค้า	atra sin kha
goods clerk	เสมียนสินค้า	smian sin kha
goods inspector's office	ที่ทำการสารวัตรตรวจสินค้า	thi tham kan sarawat truat sinkha
gate clerk	เสมียนประตู	smian pratu
general clerk	หัวหน้าแผนกสารบรรณ	huana phanaek sara ban
general conditions	สภาวะทั่วไป	sphava thua pai
gentlemen's waiting room	ห้องพักชาย	hong phak chai
gradient	อัตราทางลาด	atra thang lat
guaranteed	ประกัน	prakan
guard	พนักงานรักษารถ	phanak ngan raksa rot
hawking	การเร่ขายของ	kan re khai khong
hing level	ระดับสูง	radap sung

horse box	รถสำหรับบรรทุกม้า	rot sam rap ban thuk ma
head watchman	หัวหน้ายาม	hua na yam
haulage	การลากจูง	kan lak chung
hire	เช่า	chao
hall station	สถานีหยุดรถ	sthani yut rot
hand barrow	รถเข็นด้วยมือ	rot khen duai mu
head parcel clerk	หัวหน้าเสมียนหีบห่อ	huana smian hip ho
head parcel clerk's office	ที่ทำการหัวหน้า เสมียนหีบหอ	thi tham kan hua na smian hip ho
harbour branch	สาขาท่าเรือ	sakha tha rua
head quarters	ที่ทำการใหญ่	thi tham kan yai
inward	ภายใน	phai nai
infectious disease	โรคติดต่อ	rok tit to
inspector	สารวัต	sarawat
invoice	ในส่งสินค้า	bai song sinkha
indemnity bond	พันธบัตรค่าชดใช้	phan tha bat kha chot chai
indent	ฎีกาเบิกของ	thi ka boek khong
individual dishes	อาหารเปนรายจาน	ahan pen rai chan
ice vendor	คนขายน้ำแข็ง	khon khai nam khaeng
ice vendor's compartment	ห้องขายน้ำแข็ง	hong khai nam khaeng
indent (for wagon)	รถบรรทุกมี ๒ ตอน	rot ban thuk mi song ton
indication board	ป้ายชี้ทาง	pai chi thang
industries association	สมาคมอุตสาหกรรม	smakhom utsahakam
in force from	บังคับใช้ตั้งแต่	bangkhap chai tang tae
information bureau	แผนกประชาสัมพันธ์	phanaek pra cha sam phan
insurance	การรับประกัน	kan rap prakan
intermittent booking	การจองเปนระยะ	kan chong pen raya
issue	ออกประกาศ	ok prakat

junction	ชุมทาง	chum thang
junction reference	ชุมทางศูนย์ข่าว	chum thang sun khao
loss	เสียหาย	sia hai
loopline	ทางหลีก	thang lik
luggage	กระเป๋า	kra pao
ladies booking	แผนกจองตั๋วสตรี	phanack chong tua stri
loading	การบรรทุก	kan ban thuk
long distance	ระยะทางไกล	raya thang klai
load	บรรทุก	ban thuk
local rate	อัตราระยะสั้น ๆ	atra raya san
local rate circular	สมุดอัตราระยะสั้น ๆ	smut atra ra ya san
labels	ป้ายปิดของ	pai pit khong
light breakfast	อาหารว่างตอนเช้า	ahan wang ton chao
lunch	อาหารกลางวัน	ahan klang wan
light refreshment	เครื่องดื่ม	krung dum
local advisory committee	คณะกรรมการที่ปรึกษาประจำท้องถิ่น	khana kam kan thi pruksa prachum thong thin
lavatory	ห้องน้ำ, ห้องส้วม	hong nam, suam
laterine for males	ห้องสุขาชาย	hong sukkha chai
laterine for females	ห้องสุขาหญิง	hong sukkha ying
ladies waiting room	ห้องพักหญิง	hong phak ying
license	ใบอนุญาต	bai anuyat
light trains	ขบวนรถเปล่า	kha buan rot plao
list of abbreviations	รายการอักษรย่อ	rai kan akson yo
local tain	ขบวนรถประจำท้องถิ่น	kha buan rot pra cham thong thin
luggage & brake-van	รถสัมภาระ	rot sam phara,
luggage	สัมภาระ	sam phara

luggage porter	พนักงานขนกระเป๋า	phanak ngan khon krapao
missing	พลาดขบวนรถ	phlat khabuan rot
mail train	ขบวนรถบรรทุก เปรษณีย์วัตถุ	khabuan rot ban thuk praisani watthu
message	ข่าว	khao
multiple unit	กำลัง ไฟฟ้าเพิ่มคูณ	kam lang faifa pherm khun
mixed train	ขบวนรถรวม	kha buan rot ruam
minor accident	เหตุอันตราย เล็กน้อย	het antarai lek noi
medical van	รถแพทย์	rot phaet
misdespatch	สิ่งผิด	song phit
metre gauge	ขนาดทางกว้าง ๑ เมตร	khanat thang kwang nung met
money receipt	ใบเสร็จรับเงิน	bai set rap ngoen
mileage table	ตารางแสดงระยะทาง เปน ไมล์	tarang sadaeng raya thang pen mai
minimum rate	อัตราต่ำสุด	atra tam sut
maximum	ส่วนสูงสุด	suan sung sut
meals	อาหาร	ahan
misdeclaration	แสดงรายการผิด	sadaeng rai kan pit
milk and curd stall	ร้านขายนมและครีม	ran khai nom lae khrim
menu	รายชื่ออาหาร	rai chu ahan
mixed consignment	สิ่งของประเภทรวม	sing khong praphet ruam
maternity centre	มาติกาสถาน	matikka sthan
medical officer	นายแพทย์	nai phaet
main line	ทางสายประธาน	thang sai pra than
main line trains	ขบวนรถบนทางสายประธาน	khabuan rot bon thang sai pra than
merchant's chamber	สมาคมพ่อค้า	smakhom pho kha
military tariff	อัตราค่าระวางสำหรับ ราชการทหาร	atra kha rawang sam rap ratchakan thahan

mining association	สมาคมเหมืองแร่	smakhom muang rae
mining federation	สหพันธ์เหมืองแร่	sahaphan muang rae
muncipal board	สภาเทศบาล	spha thesban
notice board	ป้ายแจ้งความ	pai chaeng khwam
narrow gauge	ทางขนาดแคบ	thang khanat khaep
non-stopping	ไม่หยุด	mai yut
non-vegetarian meal	อาหารที่ไม่ใช่ผัก	ahan thi mai chai phak
north-west	ทิศตะวันตกเฉียง เหนือ	thit tawan tok chiang nua
north-east	ทิศตะวันออกเฉียงเหนือ	thit tawan ok chiang nua
notes, foot notes	บันทึก, หมายเหตุ	ban thuk mai het
number	จำนวน	cham nuan
ordinary train	ขบวนรถธรรมดา	kha buan rot tham da
open wagon	รถเปิด	rot poet
over-crowding	คนแน่นล้น	khon naen lon
over-bridge	สะพานข้ามตอนบน	sphan kham ton bon
out agency	เอเย่นต์ออกของ	eyen ok khong
o.r. (owner's risk)	เจ้าของรับผิดชอบเอง	chao khong rap phit chop eng
offensive goods	สินค้าที่พึงรังเกียจ	sinkha thi phung rang kiat
ordinary	สามัญ	saman
parcel van	รถบรรทุกสัมภาระ	rot ban thuk sam phara
patrol man	ยาม	yam
platform	ชานชาลา	chan chala
passenger	ผู้โดยสาร	phudoi san
postal van	รถไปรษณีย์	rot prai sni
passenger train	ขบวนรถโดยสาร	kha buan rot dai san
pass	ผ่าน	phan
parcel	สัมภาระ	sam phara

parcel offices (inward and outward)	ที่ทำการรับส่งสัมภาระ	thi tham kan rap song sam phara
parcel porters	พนักงานขนสัมภาระ	phanak ngan khon sam phara
priority	ลำดับก่อนหลัง	lam dap kon lang
parcel way bill	ใบส่งสัมภาระ	bai song sam phara
packages	หีบห่อ	hip ho
pre-payment	จ่ายเงินล่วงหน้า	chai ngoen luang na
perishables	ของที่เสียง่าย	khong thi sia ngai
passenger guide	สมุดแนะนำการโดยสาร	smut nae nam kan doi san
parcel delivery clerk	เสมียนส่งสัมภาระ	smian song sam phara
parking place	ที่จอดรถ	thi chot rot
public complaint book	สมุดยื่นคำร้องสำหรับประชาชน	smut yun kham rong sam rap pracha chon
parcel clerk	เสมียนสัมภาระ	smian sam phara
page	หน้า	na
parcels express trains	ขบวนรถสัมภาระด่วน	khabuan rot smpha ra duan
penalty	การลงโทษ	kan long thot
permits	อนุญาต	anuyat
porter	พนักงานขนของสถานี	phanak ngan khon khong sthani
P.T.O. (privilege ticket order)	ตั๋วที่มีสิทธิพิเศษ	tua thi mi sit phiset
public relations officer	เจ้าหน้าที่ ประชาสัมพันธ์	chao na thi pracha samphan
public service	บริการสาธารณะ	borikan satharana
punctuality	การตรงต่อเวลา	kan trong to wela
punctuality of trains not guaranteed	ไม่รับรองว่าขบวนรถ จะเดินตรงตอเวลา	mai rap rong wa khabuan rot chadoen trong to wela
quota	จำนวนพิกัดให้	cham nuan phi kat hai
queue	การเข้าลำดับ	kan khao lam dap

rule	กฎ	kot
railway property	ทรัพยสินของการรถไฟ	sap sin khong kan rot fai
refreshment room (vegetarian and non-vegetarian)	ห้องเครื่องดื่มทั้งที่เปน มังษวิรัติ และ ไม่เปน	hong khruang dum thang thi pen mangsawirat lae mai pen
reserved carriage	รถจัดเฉพาะ	rot chat chapho
restaurant car	รถเสบียง	rot sabiang
road side (station)	สถานีโกล้ถนน	sthani klai thanon
railway receipt	ใบรับของการรถไฟ	bai rap khong kan rot fai
refreshments	เครื่องดื่ม	khruang dum
room	ห้อง	hong
restrictions	ข้อห้าม	kho ham
refund	คืนเงิน	khun ngoen
restaurant	ห้องขายอาหาร	hong khai ahan
retiring room	ห้องพักผ่อน	hong phak phon
rate list	รายการอัตรา	rai kan atra
route	ทาง	thang
rest house	บ้านพัก	ban phak
railway materials and stores tariff	รายการสิ่งของและพัสดุ ของการรถไฟ	rai kan sing khong lae pasdu khong kan rot fai
railway service	บริการรถไฟ	borikan rot fai
rail car	รถที่ใช้วิ่งบนทางรถไฟ	rot thi chai wing bon thang rot fai
rail motor	รถยนต์ราง	rot yon rang
re-book	ซื้อตั๋วต่อ	sua tua to
reference to time table	ตามข้อความในกำหนดเวลา	tam kho khwam nai kam not wela
refreshment car	รถเครื่องดื่ม	rot khruang dum
reserved seats	ที่นั่งจัดเฉพาะ	thi nang chat chapo

supply	การจัดหา	kan chat ha
shortage	การขาดแคลน	kan khat khlaen
staff	คณะเจ้าหน้าที่	khana chao na thi
safety	ความปลอดภัย	khwam plot phai
special	พิเศษ	phiset
siding	ทางหลีก	thang lik
suburban train	ขบวนรถชานเมือง	kha buan rot chan muang
smoking	การสูบบุหรี่	kan sup buri
sealing of wagons	ประทับตรารถ	pra thap tra rot
sleeping berth	ที่นอน	thi non
special train	ขบวนรถพิเศษ	kha buan rot phiset
suburban	ชานเมือง	chan muang
sweet meat	เนื้อสวรรค์	nua swan
season ticket	ตั๋วฤดูกาล	tua rudu kan
stock (in case of trains)	ล้อเลื่อน	lo luen
sweet meat stall	ร้านขายเนื้อสวรรค์	ran khai nua swan
sweeper	คนกวาด	khon kwat
section	ตอน, แขวง	ton, khwaeng
sectional carriage	รถโดยสารประจำแขวง	rot doi san pra cham khwaeng
short halt	ที่หยุดรถ	thi yut rot
sheet time table	ประกาศเดินรถ	pra kat doen rot
shortest route	ทางสั้นที่สุด	thang san thi sut
shuttle passenger	ผู้ไดยสาร ไปกลับ	phu doi san pai klap
signal	อาณัติสัญญาณ	anat sanyan
soda	น้ำอัดลม	nam at lom
south-west	ทิศตะวันตกเฉียงใต้	thit tawan tok chiang tai
speed	ความเร็ว	khwam rew

station master	นายสถานี	nai sthani
station	สถานี	sthani
starting station	สถานีต้นทาง	sthani ton thang
train	ขบวนรถ	kha buan rot
time table	กำหนดเวลาเดินรถ	kam not wela doen rot
through	ผ่าน	phan
terminal station	สถานีปลายทาง	sthani plai thang
trespass	การบุกรุก	kanbuk ruk
trans-shipment	การขนถาย	kan khon thai
tea stall	ร้านขายน้ำชา	ran khai nam cha
tourist car	รถสำหรับนักท่องเที่ยว	rot sam rap nak thong thiao
trespassing	การทำการบุกรุก	kan tham kan buk ruk
ticket	ตั๋ว	tua
through trains	รถผ่านเขต	rot phan khet
tea coffee and fruit stall	ห้องขายน้ำชา กาแฟและผลไม	hong khai nam cha kafae lae phol mai
telegraph office	ที่ทำการโทรเลข	thi tham kan thoralek
tank wagon	รถบรรทุกน้ำ	rot ban thuk nam
table number	เลขหมายประจำโต๊ะ	lek mai pracham to
tariff	อัตราหรือรายการ	atra ru rai kan
telephone	โทรศัพท์	thorasap
temporary measure	หลักเกณฑ์ชั่วคราว	lak ken chua khraw
through booking	การจองตั๋วผ่านเขต	kan chong tua phan khet
through running	รถวิ่งผ่านเขต	rot wing phan khet
through service carriage	บริการรถโดยสาร ผ่านเขต	borikan rot doi san phan khet
time and fare table	ตารางเวลาและอัตรา คาโดยสาร	tarang wela lae atra kha doi san

timings	เวลาการ เดินรถ	wela kan doen rot
train no.	ขบวนรถที่	kha buan rot thi
train services	บริการของขบวนรถ	borikan khong khabuan rot
traffic	การ เดินรถ	kan doen rot
travelling ticket inspector	สารวัตตรวจตั๋วโดยสาร	sarawat truat tua doi san
through ticket	ตั๋วโดยสารผ่านเขต	tua doi san phan khet
urgent	ด่วน	duan
unclaimed	ไม่ถูกเรียกสิทธิ	mai thuk riak sit
undelivered	ไม่ได้ส่ง	mai dai song
up	ขึ้น	khun
upper class	ชั้นบน	chan bon
vehicle	ยานมีล้อ	yan mi lo
via	ผ่านทางด้าน ...	phan thang dan
voucher	ใบสำคัญคู่จ่าย	bai sam khan khu chai
vendor	คนขาย	khon khai
vegetarian	มังษะวิรัติ	mang sa wirat
vegetarian meal	อาหารผัก	ahan phak
watchman	ยาม	yam
weekly	รายสัปดาห์	rai sap da
waiting room	ห้องพัก	hong phak
wagon	รถบรรทุก	rot ban thuk
wire (telegram)	สายโทร เลข	sai thoralek
whistle	นกหวีดเปิดหวูด	nok wit poet wut
way bill	ใบกำกับของ	baikam kap khong
warning	คำเตือน	kham tuan
weigh bridge	เครื่องชั่งรถ	khruang chang rot
waiting hall	ห้องพัก	hong phak

wharfage	ค่าท่าเรือ	kha tha rua
waiter	คนรับใช้	khon rap chai
water tap	ก๊อกน้ำ	kok nam
water column	ที่จ่ายน้ำ	thi chai nam
4 wheelers, 8 wheelers	รถ ๔ ล้อ รถ ๘ ล้อ	rot si lo, rot paet lo
bridge engineer	วิศวกรกำกับการสร้างสะพาน	wiswa kon kam kap kan sang sphan
chief commercial manager	ผู้จัดการพาณิชย์	phu chat kan phanit
chief engineer	วิศวกรใหญ่	wiswa kon yai
chief mechanical engineer	วิศวกรใหญ่ฝ่ายการช่างกล	wiswa kon yai fai kan chang kon
chief accounts officer	หัวหน้ากองบัญชี	huana kong banchi
chief auditor	หัวหน้ากองตรวจบัญชี	huana kong trauat banchi
general manager	ผู้ว่าการ	phu wa kan
signal engineer	วิศวกรสื่อสาร	wiswa kon su san
chief transportation manager	ผู้อำนวยการเดินรถ	phu am nuai kan doen rot

INDIA AND LAOS

INDIA AND LAOS

Prof. RaghuVira requested Dr. Pierre Bernard Lafont of the École Française d'Extrême-Orient, Vientiane for the original text of both versions of the **Rāmāyaṇa of Laos**, their Roman transcription and French translation, besides their murals in the temples of Luang Prabang. Though Lafont was willing to do the work, some how it did not materialise. Prof. RaghuVira wrote to the ambassador of Laos in New Delhi for books on Laotian art, history and literature. He wanted the estampages of Pali and Sanskrit inscriptions for an exhibition, as a continuation of the close relations begun by the visit of the President of India to Laos in 1959. Notings of Prof. RaghuVira in Laos are being cited in the following pages.

Vientiane or The Moon City strings along the left bank of the Mekong (मां गंगा) and it faces almost due south over the expanse of eastern Thailand's great bulge. In Upper Laos, as a rule, there are no hotels at all, you either camp out or put up in a *sala* (धर्मशाला). The Moon City was once a town of sanctuaries and held, they say, over eighty pagodas, but now there are only twenty-four, most of which are in ruins. The place was thoroughly sacked by the Thais in 1827. The Sisaket pagoda has been more or less restored, and here the ceremonies of the Great and of the Little Oath to the Lord of the Elephants and the Umbrella take place twice a year. The Phra-Keo Pagoda or Temple of the Emerald Buddha is, by tradition, supposed to have been founded in 814 CE, it was razed down by the Thai and the Emerald Buddha was carried to Bangkok where it may still be admired in its gorgeous temple.

Luang-Prabang is on a tongue of land between the mighty Mekong and its affluent, the Nam Khan, and the town is built around the Phy Si or Holy Mountain, another and much more magnified *phnom* such as we have at Phnompenh.

The Pak-Hou grottoes are only about sixteen miles (or a day's canoe trip, so strong is the current) upstream from Luang-Prabang. These caves gouged in the face of high cliffs over-hanging the river are full of Buddha statues, among which you may trace the evolution of the peculiar and fascinating stylistic Laotian statuary of today.

In the kingdom of Luang-Prabang Theravāda was the state religion. Still, there is an abundance of temples in Luang-Prabang itself. The sixteenth century That-luong has been restored, as has the old Royal Pagoda. There is the ruined Vat Manoram (मनोरम), built in 1372 to shelter a colossal statue of the Buddha, of which only the bust and head have survived. And there is the Pagoda of the Crystal Statue, which was carried off in 1827 by the Thai to Bangkok. Any criminal who reached the Temple of the Crystal Statue could claim absolute asylum in the olden days—but now the building is breached. And there are many more temples and stupas.

The *that*, or Laotian stupa, is imposing in size. Sometimes, but rarely, the *that* is just a dome, like the stupas of Ceylon, but the peculiar Laotian form is bulbous and elongated into a sort of spire which, however, shows a peculiar section, ridged at four corners and bulbous between them. This shifting outline lends a pleasingly impermanent air to the pinnacles jutting up above the feathery fronds of the garden-city. So, despite their Thai taste, the Luang-Prabang pagodas with those of the Tran-ninh province, have retained much of their archaic character. Although there may be buildings in ancient style there are no very ancient monuments. The oldest still in use cannot date farther back than 1500.

The plan of the *vihāras*, or temples, is similar to that of the Cambodian. The familiar pipal-tree spreads its glistening leaves over the sacred enclosure. But the architecture is quite different. Gone are the twisting, twining eaves, the fragile, delicate fretwork of the modern Khmers. Here the temples are rectangular and white washed-over brick. The roofs are high and deep and drop far down. Within, the walls are richly frescoed with floral arabesques and geometrical designs on a red background. The doors and shutters are adorned with presentments of giants, garuḍas (गरुड), polycephalous serpents and the phantasies of Indian legends.

It seems that in the olden days, when the Laos lands were rich in gold, the temples were sheathed in gold sheets so that the sanctuaries seemed precious reliquaries.

And within, in the half-gloom you will see a great image of the Buddha, often of lacquered and gilded brick, an image quite different from the representations of the Blessed One in any land or at any time for the last two thousand years. Here, in the Laos, you have a South Seas Buddha, a Buddha assured indeed but active.

Grottos of Pak Hu called collectively Tham Tinh. In the interior a gallery full of wooden Buddhas, the metallic ones having been taken away by collectors.

Grotto of *Tham ki Hop* had a bronze Buddha according to tradition.

They profess Theravāda Buddhism. Although their pagodas are well supported and their monks well-paid, their worship seems to be less fervent and the morals of their clergy much less pure than is the case in Cambodia. The monks mix freely with the people. They accept objects directly from the hands of women and even go to cut wood with them.

The metal workers make an annual offering at the beginning of their smelting operations to Phrah Bisnukar = Viśvakarmā, who is the patron of artisans.

The Laotians are even fonder of **festivals** than of idleness and they bring to these rejoicings their characteristic sensual gaiety. There is profusion of flowers, sky-rockets and kites. All the great Buddhist solemnities of Cambodia and Thailand are to be found here. The most important festivals are:

1. New Years' Festival lasting for seven days.
2. hill festivals
3. festivals for the opening and closing of the ecclesiastical retreat called *vosa*.

4. festivals for reunion with ancestors.
5. festival at the end of rainy season.
6. festival of flowers which one village offers to the pagodas of the other village.
7. the great annual festival of the offering of peasants to the monks.
8. occasional festivals at the ordination of monks.

Marriage customs. Boys and girls associate with absolute freedom. They walk together and provoke each other to poetical combat. There is vivacity and wit. On moonlit nights along the banks of rivers, a band of women walk about singing improvised couplets to which a band of men following at a respectful distance reply. Girls usually marry between the ages of 15 and 18.

A request is made by an intermediary on the part of the youth to the girls' parents. There are presents for the betrothal. Horoscopes of the bride and bridegroom are examined after which betrothal takes place and no breaking away is allowed except through law. Names and ages of the couple and their parents and the money and presents given at the wedding are put in writing. There is a rich banquet. Cotton threads are passed over the left wrist of the bridegroom and the right wrist of the bride. Both drink a mouthful of alcohol from the same cup.

The new couple usually lives near the girl's parents and sometimes with them. Divorce is common and easy.

They generally burn their dead. Only the poor burry them. Cremation takes place after some days or months or even a year. In the interval the corpse is buried or kept in a coffin. During this time banquet takes place with songs and dances. For the cremation of an important personage, the fire for lighting the pile used to be provided by the Court of Bangkok.

The code of Laos is related to the laws of Cambodia. It is the most lenient of all Asian codes.

Script. A script is the starting point of a literary people. The Laotians have four different scripts:

(a) Cursive used for administration, correspondence, and literary manuscripts.

(b) Tham (= dharma), reserved for religious usage, in particular for epigraphic records. It is a script which is complete for all Indian sounds, *a* (अ) to *ha* (ह), *śa* (श) and *ṣa* (ष) reduced to स and ऋ, ऌ missing.

(c) Lü, used in the extreme north of the country,

(d) Yuon, used in the region of Xieng Mai.

Ultimately all these scripts have their origin from some derivative of Indian Brāhmī.

Sanskrit element in Laotian, Thai and Cambodian

The original name of Laos is लाव ລາວ.

Akkhala Lāva (Akṣara Lāva) is the Lava alphabet.

Chedi (Thai), dagoba (Čam), Chetdei (Khmèr) = caitya (inspired by the stupa, *prang* or liṅga)

Kut = pagoda (bhagavatī) (Laos), Krut (Khmer) = Garuḍa

Hèmbópān (Khmer) = Himalaya (Himavān)

latchesi (Laos) = rājasiṁha (royal lion)
nārīphala—a mythical tree in the forest of Himalaya
prasat (pràsàt, p‘răsāt) (Khmer, Laos) sanctuaire en forme de tour à étages en pyramide
tévodā (Khmer) = devatā
that (th‘àt) (Laos) = stūpa
vat (văt, văt) (Khmer) = an ensemble of all the structures
yak (Khmer) = yakṣa
sate sana (satsana) (Laos) = śāsana ‘religion’
soune (Laos) = śūnya ‘zero’

Music has four elements (a) Môn Khmer (b) Classical Indian (c) Malayo-Indonesian (d) Sino-Thai. In our days there are four clearly distinct musical systems (a) orchestra of percussion, (b) orchestra *à cordes populaire*, (c) music of Khène, (d) religious chants. The orchestral music of Thailand, Cambodia and Laos are practically identical, the differences being extremely minor. The most ancient figured documents are the reliefs of Angkor. The music of Khène corresponds to the Japanese pentatonic, called Slendro (by the Javanese), attributed to Śiva in India (Śiva = Śilendra). The religious chants of the *Pandits* of Cambodia appertain to a system clearly different from that of the orchestra. The numerous embellishments and complexities utilising minute intervals are ostensibly of Indian extraction and one may take them to be derivatives of the Indian *bhajanas*, modified by other influences such as local and Chinese. The **psalmodies** of the monks, whether in Pali or in Cambodian are close to the ancient Rigvedic chants, recited on three notes (Yajurveda on five, and Sāmaveda on seven notes). *Pi phat* is the designation of the grand percussion orchestra played at the Court, at ceremonies, and accompanies the Rāmāyaṇa and the dance therein. In the popular orchestra *tro u* correspond to the Indian *rāvaṇāstra*, and *tro i* to amṛta. In the Laos tradition, music is considered as an art which has been taught by *Pisanukukan* or Viśvakarman, who is the deity of technique. There is also a popular conviction that it is only the *pentaphone* which has the approbation both of Confucius and Buddha. There is a similar faith in India about the pentatone and Śiva. It is probable that the stringed instrument *ta khê* of Cambodia, *magyaun* (makara) of Myanmar, and the “crocodile” (said to be of Burmese origin) are of Indian origin (*kacchapī* in the Nāṭyaśāstra). *Sâ deo* (*sô do*, *sa diou*) are very ancient monochords and go back to the Indian *vīṇā*. According to Chinese sources, the gong is a Burmese and Laos invention (*La Musique du Cambodge et du Laos* par Alain Danielou, Pondichery, 1957).

The literature of Laos. The people of Laos spell their country’s name as Lāva.[1] This name reminds one of Lavapurī (Lobpuri) and Ayodhyā in neighbouring Thailand.

The written documents of the Lava people are on palm-leaves, just as in India. They have the same format as in India.

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[1] Lava country is *Muong Lava*.

Lava language is connected with the languages of Thai, Burma and the Ahoms of Assam.

The beginning of Lava script is in 1283 CE when king Rama Kamhêng of Sukhodaya created the writing. This script marks the common origin of Thai and Lava alphabets. The earliest Lava literature is replete with words of Sanskrit and Pali origin.

Sanskrit and Pali grammar, lexicography and prosody have influenced Lava language and literature. The Classical period of Lava literature was in its full splendour from 1547 to 1571 under the rule of Jayajyeṣṭha (or in local pronunciation Phra Jayajettha).

Another name which is to be mentioned in connection with the Classical period of Lava history and literature is King Sūrya-vaṁśa who ruled from 1637 upto 1694.[2]

Lithic records. They appear from the 13th century onwards. The most important script is known as the Tham (= Dharma). It is a script used in inscriptions, poetry and romance, administrative records and correspondence.

The eras are as follows:

(a) The small Śaka era which began in 638 CE.

(b) The great Śaka era which began in 78 CE.

(c) The Buddha Śaka era which began in 544 BC.[3]

1283 is the year of the introduction of Pali scriptures from Srilanka into the Kingdom of Sukhodaya. Sanskrit was replaced by Pali.

Among the inscriptions I may mention the inscription of Dan Sai. It is dated 1482 Śaka, Pūrṇimā of the month of Āṣāḍha, 2103 years after the Nirvāṇa of Buddha. It mentions two kings—His Majesty Dharmaka Rāja who ruled in Candanapurī Śrī Śatanāganahuta mahānagara ratna, and His Majesty Parama-Mahācakravartīśvara vararājādhirāja who ruled in Śrī Ayodhyā mahā-tilaka-bhava-nagara-ratna.

The two kings invited virtuous monks from Candanapurī and Ayodhyā. The great mandarin from the city of Candanapurī was Samṛddhi Maitrī and from the city of Ayodhyā, Vimala Satyabhakta. The two kings promised to unite their families, the Sūrya-vaṁśa and the Abhaya-vaṁśa upto the end of the kalpa.[4]

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[2] During this period came the Dutch traveller van Wusthoff in 1641. At this epoch, Lava was a mighty centre of intellectual and religious activities. It has been remarked by every one who studies Lava culture that the diversity, richness and the characteristics of Lava culture and literature are essentially Indian. They follow the same ideals and often the same technique.

[3] The names used in the Lava language are as follows: (a) Culla-śaka-rāj (pronounced as rat, culla = small), (b) Mahā-śaka-rāj, (c) Buddha-śaka-rāj.

Lava and Thai epigraphic records are not so rich as of the Khmer people of Cambodia.

[4] Another inscription from Vata Vixun in Luang-Prabang is inscribed in Tham characters of the Burmese type and is dated 1835. It records the creation of a Buddhist library with 2823 manuscripts. It records the constitution of a Committee presided over by Rājavaṅśa for elaborating the sacred books of the Tripiṭaka into Tham characters.

Poetry.[5] With the introduction of Indian civilization the people of Lava found a rich treasure. The Classical Lava verses follow the metrics of Indian prosody. The metre is regulated by the number of syllables and their quantity. There is a caesura and division into four quarters or two hemistichs. In fact, the true Classical Lava poetry is formed of translations of Indian poems. Even Lava folklore is peopled by the Indian pantheon.[6] The Lava people sing of the beauty and charm of nature and of love and its attractions. They sing when they go to the forest to cut wood, to pluck flowers, to gather roots, bamboo shoots and vegetables:

"In passing through the forest I came across swarms of birds which sing and dance, seated two by two they flirt and play."[7] Girls and boys, singly and in groups, follow each other exchanging verses and songs. There is a contrast among young girls as against married women with children in their arms. These songs are often accompanied by a musical instrument known as k'en. Often there is an opera between two persons, one man and another woman.[8]

The Molam is an important genre of literature. It evokes the marvels of paradise, the powers of Indra, the cruelty of Yama, the atrocities of hell, and on the other hand the beauties of full moon, the enchantment of woods and seasons.

Stories.[9] Popular stories and romances are generally very long, comprising 400 to about 800 palm-leaves. Their length does not allow them a harmonic and perfect structure. Love is their principal theme. Personages are painted with diverse colours. The hero is generally a brave prince, a charming boy, favoured by virtues, often a bodhisattva, noble and brave, who fights evil and triumphs. The powerful Indra intervenes in the course of combats in order to help the hero. There is coquetry of the divine kinnarīs, the beautiful dancers of heaven. There is the violence and voracity of yakṣas, the great monsters of the universe who possess the magic power of travelling through air, of assuming any form at will, and of fighting with enchanted armies. The yakṣas are the redoubtable enemies of the hero. Then one comes across the kind-hearted ṛṣis or magician hermits, who communicate to the hero the occult science of flying through space and of fighting victoriously with armies of marvellous valour. The heroine, who is a loving beauty of great fidelity, proves her affection.[10]

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[5] Poetry precedes prose and epics precede lyrics. Before the introduction of Hinduism and Buddhism the people were under the regime of animism, cult of spirits, forces of nature and worship of ancestors.

[6] Religious songs of bhikṣus developed upto the 19th century. They inspired large number of stories which became popular in verse and prose. Besides, there were other poems of Indian inspiration: didactic, satirical and fables. What we have said about poetry applies to songs as well.

[7] They sing when they go to the field. They sing when they come back. They sing at every occasion.

[8] Their dances, gestures and movements recall Indian origins. The subjects are taken from Hindu and Buddhist stories, jātakas, historical and legendary episodes as well as Indian fables. They supply interminable topics of gallantry and tenderness.

[9] Stories are used for diversion and for popularization of higher values of life. They are based on Buddhist scriptures and are inscribed in Tham characters. The manuscripts containing stories generally belong to the 19th century. One of the popular stories in the *Four Champakas*. It is a Lava version of the Campa-rāja-jātaka. There is another version in verse.

Among the prose romances we might mention *Champa si ton* and *Buddhasena*. The first of these is the story of four princes named Campā. They are the sons of the King of Pañcāla and his queen Padmā. They are murdered by queen Aṅgī and from their ashes spring four Campā trees. They are resuscitated by hermit Agni-cakṣu who gives them four names following the colours of Campā flowers—Sita Kumāra (the White Prince), Pīta Kumāra (the Yellow Prince), Suvarṇa Kumāra (the Golden Prince) and Vajra Nanda Kumāra (the Diamond Prince). The last one had cut one of his fingers and the hermit had replaced it by a diamond one. The hermit had given him instructions in magic and in the art of flying through space. He had armed him with charmed weapons. The princes undertook numerous adventures, terminating in the conquest of the three empires of the yakṣas, after which they went to Pañcāla. Padmā was reinstated as queen and Aṅgī was reduced to the post of a guard.

Buddhasena is the history of a prince of that name, belonging to the city of Indraprastha Nagara situated in Kambuja country. Buddhasena was married to the daughter of a yakṣiṇī. After their death the prince and his wife were transformed into two hills which now face Luang Prabang.[11]

We possess an important collection of Lava stories. The majority of them are derived from the Pañcatantra. In fact Pañcatantra stories are widely diffused throughout the peninsula.

The stories may be divided into three categories: (1) Pañcatantra stories, (2) judicial stories, (3) comic stories.

The Lava Pañcatantra consists of five works, termed Pakon (= Prakaraṇa). Their names are as follows: (1) Nanda Prakaraṇa (Nanda is the name of a bull) (2) Maṇḍūka Prakaraṇa (3) Piśāca Prakaraṇa (4) Śakuna Prakaraṇa (5) Saṅgha Prakaraṇa (which is in the form of a gloss to the text of Vinaya).

The narrator of the stories is a queen called Tantai Mahādevī, a name which corresponds to Nang Tantrai of the Thai version, and Dyah Tantri of the Javanese version of Pañcatantra. Tantai, Tantrai are alterations of the Sanskrit *tantravāya* 'the weaver of tales'.

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[10] The above may be taken to be the general outline of love romances. Lava literature is, in this respect, on the same footing as the literature of Kambuja, Thailand and Myanmar, all inspired and peopled by Hindu and Buddhist thought and content which are altered, modified and enriched by the imagination, temperament and genius of the society for whose entertainment and edification they have been composed.

[11] We might mention here one very important romance in verse named Kalaket. Kalaket is the story of a King of Vārāṇasī named Surivong who possessed a marvellous horse named Manikap which could speak the language of men and traverse freely through air. The king's ally was Garuḍa who had given him a prodigious bow. His second ally was the King of Yakṣas. He had been reigning for several years and still he had no child. Astrologers predicted that he would have a pious and powerful son. On the request of the queen the King of Gods, namely Indra, sent Devaputra and his four wives on to the earth. In the course of their descent to earth, they were separated by wind. The Devaputra was born to the queen as Kalaket.

There also exists another collection of stories entitled *Mulla Tantai* resembling the Kambuja work *Koen Kantray* which is a sacred book of laws. These are judicial stories. *Kantraya* is probably the Sanskrit *karttri* 'spinner'.[12]

Lava words of Indian origin. Pissanukam, the celestial architect Viśvakarman, Nang Th'orani = Devī Dharaṇī 'the Earth', Nang Mekhala = Devī Mekhalā, Maṇi-Mekhalā, the goddess of the ocean. P'raya Nak = Nāgarāja. These are serpents who live in rivers and can take human form.

P'rom = Brahmā, rusi = Ṛṣi, Si Ayudhya = Thailand, Hansa = Pegu, Setthi = śreṣṭhī 'a merchant prince', Kumara = Kumāra 'Prince', sut = sūtra.

Buddhist literature. The Lava people have a very rich literature, canonical and extra-canonical. Canonical literature is represented by the Tripiṭaka. Besides the texts, there are glosses (*nissaya*), commentaries, and sub-commentaries (*aṭhakathās*, *ṭīkās*). Many of these have been introduced into Lava country from Myanmar.

The Jātaka stories constitute the central kernel of all Buddhist literature of Lava. These stories have been translated into Lava language.

Extra-canonical literature. In this literature gods occupy a special position. Among them, Indra is supreme. In a way, he is a kind of Providence. He is the protector of pious people. He favours the good and punishes the wicked. There are numerous books which are consecrated to this King of Gods, such as a History of Indra, Questions of Indra, etc. There are stories concerned with Bodhisattva Maitreya.

Among the histories of saints, one might mention Ānanda, Upagupta, Maudgalyāyana and many others. The story of Jambupati is of particular interest on account of the quality of its composition. It deals with Jambupati, the king of Uttarapañcāla, the most powerful sovereign of Jambudvīpa, having one hundred and eleven vassal kings under him. The work is also of great importance for the study of iconography of Buddhist statuary.

There are histories of the relics of Buddha, of his teeth, of his hair, of small pieces of his bones, of his foot-prints, and of other objects and utensils, of the Bodhi tree in Srilanka, of stūpas in different parts of Myanmar, Thailand and Lava. And lastly, on the miraculous re-union of all the relics of Buddha at the foot of the sacred Bodhi tree.

Saddavimala is a manual of yogācāra. It embraces morals, anatomy, physiology, embryology, and grammar. The inclusion of grammar is justified as being the means for attaining a transcendental knowledge of the contents of sound among human beings and in the universe.

Grammar, prosody and lexicons may be considered as supplements of canonical literature.

Kaccāyana is the major text in grammar. It is known under the title of Sut Sadda. It has eight chapters: (a) sandhi (b) nāma (c) kāraka (d) samāsa (e) taddhita (f) ākhyāta (g) kṛt (h) uṇādi.

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[12] Cantrai, Cantai, Canti are also used to denote the narrator of stories Mulla Tantai is Sanskrit Mūla-tantra.

These texts were introduced into the Lava country in the 13th and 14th centuries from the Pegu region of Myanmar. Most of them were composed by Myanmar and Srilanka authors.

Subodhālaṅkāra is a book on rhetorics composed by Saṅgharakṣita of Srilanka in the 12th century.

Vuttodaya was also composed by Saṅgharakṣita. It has numerous commentaries.

Among lexicons one might mention a Pali-Lava lexicon whose first part alone is available. Its title is *Akkharasap*, the Pali original being *Abhidhānappadīpikā*.

Śāstras. *Raṭṭhasattha* (Rāṣṭraśāstra) or *Kotmay lao* is the principal source of ancient customs such as marriage, divorce, succession, slavery, etc.

Horāśāstra deals with horoscopes, astrology and divination. It gives indications concerning favourable and unfavourable moments for accomplishing such acts as journeys, construction of houses, marriages, etc.

There are many books concerning nīti-śāstra or the art of government. The name of the most famous book is *Rājasavani*. It is a gloss on stanzas collected from Sanskrit sources. It has three chapters: (a) rājā, (b) rāja-kārya, (c) rāja-kṛtya. It deals with five rājadharmas, four upāyas, seven rājaguṇas, town-planning, art of war, and numerous other items such as painting, cooking, medicine, slavery and fortifications.

There are special treatises dealing with diverse matters such as Lakṣaṇa-śāstra, Cintāmaṇi, Śrīratnajyoti, Paropakāra-śāstra, Nara-lakṣaṇa, etc.

Nītiśāstra also contains subhāṣitas. There are many separate works consisting of subhāṣitas: (a) P'in sam say, (b) K'am son, (c) Pu son lan, (d) Lan son pu.

At the end we might draw the attention of our readers to the very significant fact that the vast Lava literature of the past five centuries has not yet found its devotees who would publish, translate and evaluate each and every item that forms this literature. There are only a few notices by French scholars and archaeologists. The bulk of the literature still remains unknown.

Theatre. The classical Lava theatre has an Indian origin and has been imported from Khmer in the 14th century. It was mainly developed in the 16th and 17th centuries. Its beginning was marked by the creation of a ballet. It was organised at the Royal Court and a grand orchestra was created to accompany it. It consisted of xylophones, gongs arranged in a circle, trumpets and tambourines, big and small violins, mandolins and wind instruments. They accompanied the mimic dancers and the pantomime ballet. The costumes were rich and varied. There were masks and diadems. Gestures and movements remind one of Indian choreography. The scenes represent in general the episodes of the Rāmāyaṇa.

A little later there was a chanter to accompany the dancers. Afterwards the actors themselves began to talk and sing while they gesticulated and danced, and ultimately we come into the presence of veritable scenes of opera.

Lava theatre is intimately connected with her literature, poetry, romance and history.

Judicial stories. These are used as commentaries on different articles of the Code of Law.

Comic stories. In general they have an ancient tinge about them. One of the best known works of this genre is *Ay Cet Hei*. It is in verse. It is based on elements which are grotesque and miraculous. Another work which may be mentioned is *Hua Lan Bua Het* "the horse poisoned by mushrooms".

The principal **historical and legendary works** are the following:

1. *Nit'an* (*nidāna*) *Khun Bôrôn*. Khun Bôrôn is the son of Indra who was sent from heaven to found the kingdom of Lan Xang. The events come to end in 1572.
2. *P'ôngsavadan* (*vaṁśāvadāna*) *Muong Lao*.
3. *P'ôngsavadan Kasat Vieng-Can* is a chronicle of the kings of Vientiane. It comes to end in 1901.
4. *P'un P'ra Bang* is a history of P'ra Bang.
5. *P'un P'ra Kêo* is a history of the emerald statue of P'ra Kêo.
6. *Nit'an P'raya Cüong Lun* is a chronicle of the western principality of Lava during the last three quarters of the 12th century.
7. *Uranganidana* is a heterogeneous text comprising predictions of Buddha, of his different births and miracles, and of kings of Lava in the 16th century.
8. There is another collection of fifty Jātaka stories named *Ha sip Xat* or *Pannāsa Jātaka*. In Burmese, it is known as *Zimme Pannāsa*.

Crown Prince of Laos HRH Prince Vong Savang and HRH Princess Manilay Vong Savang paid a state visit to India. They arrived on 7 Nov 1966. The Crown Prince was writing a new version of the **Rāmāyaṇa** and we had a long discussion on the version of Vālmiki. I presented to HRH the English resume done by C. Rajagopalachari. On 15 Nov I wrote to him: Your beloved country Laos and India are bound by the Yāna of Lord Buddha, which represents one of the most grandiose edifices of the human spirit. It has inspired the literature of your country as well as ours. To the *maitrī* and *karuṇā* of the Tathāgata, India and Laos owe some of their most noble and inspired works of our inner world, gigantic, teeming, subtle and sublime.

In continuation of our conversation at the Rashtrapati Bhavan, the Academy would be honored by the literary collaboration of Laotian scholars. As I explained to Your Royal Highness, we are busy in a research project on the Lao Rāmāyaṇa as narrated in the Phra Lak Phra Lam. It will be illustrated by all the murals at Luang Prabang. To achieve this project, we require the original Laotian text of the Phra Lak Phra Lam and Phommacak in its original palmleaf manuscript. Photographs of the Luang Prabang and Vientianne murals of the Rāmāyaṇa are also needed. Your Royal Highness referred to the new line sketches which are being prepared under the directions of His Majesty, your revered and beloved father. Your Royal Highness had further spoken of the difficulties in bringing out this set of sketches. I would be only too glad to publish them in a de luxe edition on fine thick paper by the latest techniques to achieve the finest quality.

Mr. Keo Viphakone of the Ministère de la Prévoyance Sociale, Vientiane replied on 23 Dec 1966: "Regarding the materials bearing on the Rāmāyaṇa which you mention in your letter to the Crown Prince, I very much regret to say that there are certain practical difficulties in sending them to you. The Laotian text of the Phra Lam and Phommacak is currently in the process of transcription from the original palm leaf manuscript of which there is only one set. Even supposing this work was not in progress, the manuscript comprising 40 bundles each of 20 leaves would be difficult to send owing to their bulk."

The Lao version of the story of Rāma was edited in 1973 by Sachchidanand Sahai under the title *The Phra Lak Phra Lam* or *The Phra Lam Sadok* with a foreword by the Prime Minister of Laos H.H. Prince Souvanna Phouma. It was published by the Indian Council for Cultural Relations, New Delhi. Prince Phouma wrote: "Le Phra Lak Phra Lam en est l'enfant adorable inspiré du Ramayana, vaste poème qui a répandu sa poésie dans presque tout le sud-est asiatique. Il a enflammé l'imagination populaire pendent des siècles. Aujourd'hui encore, nous lui devons de profondes joies et d'utiles réflexions sur le passé de notre pays, précieuse source de fierté nationale et de connaisance de l'âme lao à ťravers les âge." Its introduction gives a summary of the contents.

The Crown Prince and Princess were accorded a civic welcome on 5 Nov 1966: "We, the Mayor and members of the Municipal Corporation of Delhi, feel great pleasure and pride in extending the most cordial welcome in the name of this ancient and historic city of Delhi, which has symbolised through the ages, the hopes, aspirations and urges of the Indian people."

"We are reminded on this occasion of the close cultural ties between India and Laos since times immemorial and of common bonds between our two countries. The message of compassion, tolerance and brotherhood of man which Buddha preached in this country was carried to Loas, as to other countries of South East Asia, may centuries ago. Even before that, there was free intermingling of the cultures of the two countries.

"Long periods of foreign domination interrupted the happy contact between our countries. However, the emergence of India as a free country 19 years ago and of Laos soon after brought us close together again. We hope our friendship and co-operation will grow stronger with time.

"The countries of South East Asia generally and we in particular feel naturally concerned over the grim prospect of the worsening of the situation in those parts. India has been associated with the International Commission on Indo-China right from their inception in 1954. The independence and neutrality of Laos and the Royal Government's policy of peace have greatly contributed to lessening of tensions in this area.

Your Royal Highnesses have a warm place in the affection of your people. We request Your Royal Highnesses to convey our cordial greetings to His Majesty Sri Savang Wattana and Her Majesty the Queen Tiao Khampony. We had the honour and privilege to receive His Majesty in this very place in March, 1963. We wish Their Majesties and the people of Laos happiness and prosperity."

His Majesty Suryavongsa Sri Savang Vatthaṇa, King of Laos paid a state visit to Delhi in 1967. The mayor of Delhi presented a civic address on 4 Dec 1967: "We, the Mayor and members of the Municipal Corporation of Delhi, feel much pleasure and pride in extending a warm and cordial welcome to Your Majesty in the name of the ancient and historic city of Delhi. This city of ours has witnessed the rise and fall of several empires and dynasties. In the process, it has often suffered decay and decline but during its long and chequered history, it has shown remarkable resilience. While justly proud of our glorious cultural heritage, we feel that it is the future in the building of which our people are engaged, which is more important.

"May we recall on this occasion the pleasant memories of the visit of Your Majesty in March, 1963, when we had the privilege of welcoming Your Majesty here in the historic setting of this Red Fort. More recently, we had the pleasure of welcoming here His Royal Highness Prince Vong Savang, Crown Prince of Laos and Her Royal Highness Princess Manlay Vong Savang. We are happy to extend a warm and hearty welcome to the members of Your Majesty's party including Princess Dala Vong Savang, Mr. Outhong Souvannavong, President of your Council and Mr. Phagna Leuam Insisienmay, Deputy Prime Minister of Laos.

"We feel gratified to learn that during your stay in this country, Your Majesty and other members of your party will visit important Buddhist Pilgrim centres, such as Saranath, Bodh Gaya and Nalanda and places of cultural interest like the Ajanta and Ellora Caves. Such a visit will serve to cement the cultural and spiritual relationship between India and Laos. This relationship which goes back to our hoary past is of a special nature which reminds us of the intermingling of the cultures of Laos and India. Despite the passage of time, this relationship has endured through the ages. After we emerged as an independent country, the old contacts have been renewed and strengthened.

"Your Majesty has taken most active interest in the affairs of Laos and provided inspiring leadership to your country during the last 20 years which was a period of difficulty. India has been associated with the International Commission on Indo-China right from the time of its establishment. We are keenly aware of the hardships which the people of Laos had to face and our sympathies have been with them. The people of Laos as of other countries have been yearning for peace which is essential for economic reconstruction. The similarity of approach of India and Laos to the problem of the maintenance of peace in South East Asia has enabled our representatives in the councils of the world to work in close co-operation.

"We have no doubt that the present visit of Your Majesty will cement the existing friendly relations between our two countries. We hope Your Majesty's stay in this country will be pleasant and comfortable. We convey through Your Majesty to the people of Laos our warmest greetings. We ardently desire their prosperity and welfare. We have supported all efforts to lessen tension in South East Asia."

INDIA AND SRILANKA

INDIA AND SRILANKA

Prof. RaghuVira was attracted to the transcreations of the songs of the Pali Theragāthā and Therīgāthā into English and into their natural expression of the *duende* of life in all its strains and burdens. As a young student in London in 1928–30 he experienced the growing popularity of Buddhism with a human founder like Christ in Christianity, but celebrating human effort in the eightfold noble path vis-à-vis the centrality of God in the Christian faith. Buddha's teachings were 'lion's roar' who silences all non-Buddhist teachers, in the same way as a lion roars in the forest and all other animals are silenced. Buddha's seat is called *siṁhāsana* or lion's throne and his walk is the lion's gait (*siṁha-vikrānta*). The intriguing word Tripiṭaka for the Buddhist Canon comes from *piṭaka-sampadāya* in the MN.1.520.5 which refers to the Vedic tradition as being handed down like a basket from one worker to the next while digging the earth. King Dappula IV (650 AC) was an offspring of Ikṣvāku clan (Geiger* 1960:26). Prince Vijaya came to Srilanka from Bharukaccha or Śūrpāraka in the fifth century BC. Simhalese kings used to perform the ceremony of 'girding on the sword of Vijaya' at the place where he landed (ib.22). Srilanka was the land of Pali and homocentric Buddhism. Simhalese was a NIA language related to the north of India and Prof. RaghuVira was keen to see its evolution. In July 1935 the Simhalese Dictionary office at the Colombo Museum sent him a sample fascicule, in exchange for the *Journal of Vedic Studies* edited by him.

Prof. RaghuVira wrote on **Siṁhalese** in 1946: The word Ceylon itself is derived from the Sanskrit word Siṁhala. This small island is linguistically and culturally very close to India. In the northern part are Tamil emigrants. In the rest of Ceylon the people speak Simhalese. This language has a long history going back to the days of our illustrious emperor Aśoka. Here our purpose is to study how far the Simhalese language falls in line with other Indian languages in the matter of learned words derived from Sanskrit.

The common language retains enough to be followed by any North Indian but it also has developed its own characteristics which make the Simhalese language unintelligible at first sight. Three months' stay is usually sufficient for a North Indian to pick up the language. In the domain of literature it does not take much longer, because here the learned vocabulary is Sanskritic or Pali. Although Pali is the religious language of the Srilankan Buddhists, still upto the present day. Srilankan scholars enrich their language by drawing upon the vast store of Sanskrit. Āyurveda or the Sanskrit system of medicine is also prevalent in this country and it has given many thousand

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MN = Majjhima-nikāya, 3 vols., PTS. 1887–1902.

Geiger 1960
Wilhelm Geiger, *Culture of Ceylon in Mediaeval Times*, edited by Heinz Bechert, Wiesbaden (Otto Harrassowitz).

words to Srilanka. Sanskrit is held in high respect and the Buddhist scholars find no difficulty in following spoken Sanskrit.

Even in the common language Sanskrit permeates every walk of life. For today's purpose I am taking a small book and culling out of it at random a few dozen words to bring home to the readers how close the Srilankan people are to us. We shall start with the word **गंगा** which is a general word for a river. **प्रपातय** is water-fall. For minerals and metals they say **लोह, आदि, आकरज वस्तु.** For animals, birds, fishes and insects they have **मृग, पक्षी, मत्स्य, कृमिजाति.** Note the use of word **मृग** or the spoken form **मृगया** for animal. This is a Vedic usage. In later language, the word **मृग** has come to mean a deer. For bull they use the word **गोना**, which is testified by Patañjali in his Mahābhāṣya. It is a rare word and for philologists it has a special value. For mule the regular Simhalese word is **अश्वतर**, a word that is lost in the popular speech of North India. The common word for wolf is **वृकया** (Sanskrit **वृक**).

For times and seasons the Simhalese use the word **कालऋतुविशेष**. Midnight is **मध्यरात्रिय**, midsummer is **मध्य-ग्रीष्मकालय.** For minute and second Simhalese uses **विनाडी** and **मोहोत (मुहूर्त)** respectively. The names of seasons are the same as with us, **वसंत, ग्रीष्म, शरद्, हेमन्त, शीत, वर्षा.** Even the Christians have thought it proper to use Sanskrit terms. **प्रधानदेवस्थानय** for cathedral and **देवस्थानय** for church. A school is **पाठशालाव** and a signpost is **संज्ञाकषुव.** A town-hall is known as **नागरिकशालाव.** Wife is **भार्या** and **स्त्री**, while her beautiful complexion is **शरीरवर्ण.** Health is known by the word **शरीरस्थिति.** A snake bite is **सर्प-दष्टय.** Diarrhoea is **पाचनयय** and hence cholera is **वमनपाचनयय.** A surgeon is called **शल्यवैद्य** and ointment **विलेपनय.** Parasol is called by the very significant term **आतपत्र.** The two words mean exactly the same thing. Parasol is from Greek *para* meaning 'away' and *sol* meaning 'the sun'. Both these Greek words are of Sanskrit origin **परा** and **सूर्य.** Similarly in **आतपत्र, आतप** means sunshine and **त्र** protector.

For drawing-room they have an interesting word **संग्रहशालाव** and for gas **अग्निवायु.** For piano they use **तूर्य-भांड्य.** The compound is made of **तूर्य** a musical instrument and **भांड.** For profession and trade, they use **कर्मान्त.** A chemist is known as **रसायनकारया**, an engineer **यंत्रकारया.** A jeweller is **आभरणसादना.** A printer is **मुद्रांकणकारया.** A cycle-maker is **रथचक्रसादना.** A student is **शिष्यय** and **अध्यायी.** A bill is **गणनपत्रय** and a book-keeper is **गणनकारया.** Average is **सामान्यगणन**, average-sheet is **आयव्ययलेखनय.** A clerk is **लिपिकरुवा** and a limited company is translated by **सीमासहित समागम.** A director is **क्रियाधिकारया.** An engine is **यन्त्रय** and a steamer is **धूमनाव.** Factory is called **कर्मान्तशालाव.** Insurance is **उपद्रवारक्षय** or **सत्यापनय** while an insurance policy is **उपद्रवा-रक्षकपत्रय.** For stock exchange they use the beautiful word **परिपणव्यापार** and for telephone **दूरशब्दनयन्त्रय.**

Cardinal numbers are **मूल संख्या**, while ordinal numbers are **क्रमवाचक संख्या.** Adjectives and verbs are respectively **गुणवचन** and **क्रियावचन**, while adverbs, conjunctions and prepositions etc are collectively called **निपात-पद.** This is in perfect accord with the most ancient Indian division in grammar as represented by Yāska's **निरुक्त** and his followers. At the end I shall quote the translation of a chapter heading which is "useful and necessary idiomatic expressions and phrases"—**अवश्ययेन् प्रयोजनवत्वु भाषा-रीत्यनुकूल कियमन् सह वाक्ययम्.** Note the Sanskrit word **सह** for 'and'. So this is

Simhalese of the common people. Simhalese unerringly uses Sanskrit words because it is the great grand-mother of Simhalese as it is our own.

Here are the titles of few Simhalese works published in the twentieth century: अबद्धसीमाविनिश्चय by उपसेन 1925, अध्यापनविद्याव by रणसिंह 1924, अराबी-निशोल्लासव is a translation of Arabian Nights Entertainments. आरोग्यदर्पणय by गुणवर्धन, अतिसारनियान 1914, ब्रितान्य अधिराज्य ये इतिहासय by अमरसूर्य 1931, चित्रादर्शय by गुरुसिंह 1927, देहलक्षणविधाव 1921, धनोपायनक्रम by गुणवर्धन 1916, गद्यविनिश्चय 1927, गणितगर्भ 1926, गणित-शास्त्रय by रणसिंह, गीताशिक्ष by Perera 1917, गीतविनोदय 1927, गर्भद्वारय 1921, ज्योतिषकथोपकथनय 1926, अभिनव शारीरिक विद्याव पिलिबन्द क्रीडा by गुणरत्न 1919, महामारीरोगिविभागय 1914, मैथुनसंयोग सूत्र, मनुष्याभिवधनये, मघविभागय by धर्मरत्न 1893, बीजगणितय etc. etc.

The names are self-explanatory and concern different subjects. I have been looking at modern Simhalese literature and I find that every second or third title is intelligible to us, intelligible even to those who are entirely ignorant of the Simhalese language. When one enters Srilanka one can see the pride that the Simhalese take in being able to use Sanskrit words with which they make themselves understood by us. While taking leave of a friend in one of the ancient colleges, I was bidden good-bye with the Sanskrit phrase पुनर्दर्शनाय "we part to meet again".

Shri M.S. Aney was the Representative of the Government of India in Srilanka and tried to put Prof. RaghuVira in touch with the **Swabhasha movement**. He acknowledged the receipt of the *Great English-Indian Dictionary*: "I wish you success in the great national endeavour" (26 Nov 1943). He would write to Prof. RaghuVira now and then.

"Many thanks for your letter of the 26th December 1943. I know your love for Sanskrit and your regard for men who feel interested in the study of this language. Therefore your observation that you felt a thrill of joy on reading the news of my speech in Sanskrit at Bezwada does not come to me as a surprise altogether. But I want you to know the fact that I only gave a formal reply to the address presented to me in Sanskrit in a speech which lasted for about five minutes. But here in Srilanka I find that I can manage to speak to some of the Buddhist scholars through the medium of Sanskrit only. I am required to speak in Sanskrit here more than when I was in India. But it is also true that I can speak Sanskrit more fearlessly here than I could have done in India as I am quite sure that the socalled Sanskrit scholars in Srilanka have not such a deep knowledge of Sanskrit grammar and its idiom as to detect easily the flaws and faults in the language. It however gladdens my heart that your love for me has been deepened by this little incident. You have undertaken a very encyclopaedic work and I pray God that he will be able to secure for you the co-operation of all learned men in India to make your work a complete success within a measurable distance of time. I shall go through the first fascicule at my leisure. Of course I shall not be able to make any useful suggestions. It must be left to scholars. My interest in Sanskrit is more or less of a dilettante nature" (25 Jan 1944).

"Your letter containing good wishes for the new year sent to me in five beautiful verses in Sanskrit was duly received here on 24th and read by me with immense delight and interest.

In reply I only want to say that I reciprocate all that you wish the world to be in the new year. The growth of fraternal feeling among the various sections of the people not only of India but of the whole world is the only antidote against fratricidal tendencies that have so far disturbed the peace of the world and arrested the progress of humanity towards its goal.

"I have no doubt that your academy is manufacturing some of the beautiful bricks which can ultimately be used in building up the edifice of universal brotherhood in the world" (29 Apr 1946).

"Many thanks for your letter of 12.11.1946. There is a great agitation in Srilanka for the substitution of Tamil and Simhalese as the medium of instruction for English in schools and colleges, and for making Tamil and English as official languages in the courts also. I have no doubt that the champions of vernaculars will win in this race within a short time. Your Dictionary will be of immense help to these men in writing text books on scientific subjects for the schools and colleges when these vernaculars become the medium of instruction.

"Let me offer you my hearty congratulations for the Sanskrit verses sent to me by you describing the literary importance of the divine language Sanskrit. Your efforts for the revival and spread of ancient Sanskrit learning have awakened in many hearts a desire to do something in that direction. Stray efforts made by many people in different parts of India to start schools and instutions purely for the study of Sanskrit will in course of time be consolidated and I have no doubt within a few years from now we shall have the good fortune of establishing a Sanskrit University in some part of India with a colony of people who will be speaking and transacting their ordinary business in Sanskrit language" (7 Dec 1946).

In the beginning of 1949 Prof. RaghuVira started free classes for teaching Hindi and Sanskrit to the members of the diplomatic corps. Staff of the High Commission for Srilanka were enthusiastic participants.

Prof. RaghuVira was in constant touch with the members of the House of Representatives, professors of universities, scholarly bhikkhus, archaeologists and professors of Simhalese regarding the swabhasha movement. He sent his English-Hindi dictionaries to a large number of intellectuals and leaders of Srilanka. H.D. Abeygoonewardene M.P. wrote on 31 July 1951: "your dictionaries are indeed very useful and I referred to them in the course of the budget debate in the House of Representatives this year." I am interested in the production of similar dictionaries for the Simhalese language as there are none at present."

Dr. D.E. Hettiaratchi wrote on 15 Oct 1951: "I am the Professor of Simhalese at the University of Ceylon. You must have heard, I believe, of the sudden death a few months ago, of Professor M.D. Ratnasuriya who was a great admirer of your Academy. As the present Professor of Simhalese, I am very keen on establishing contact with your Organization and with you personally, so that I may, besides rendering you whatever assistance I can, profit by your labours.

"From your communications addressed to the Vice-Chancellor of the University of Ceylon, I have acquainted myself with the progress of your work upto January 1951. Please be kind enough to inform me of your new projects undertaken and also contemplated, and of the extent to which you have carried the introduction of the national languages as media of instruction in your schools, colleges and universities. May I please know how I could get your publications regularly? I shall pursuade my university to buy your publications regularly. May I request you to advise the Secretary, International Academy of Indian Culture, to send me a copy of your Consolidated Great English Indian Dictionary of Technical Terms.

Prof. RaghuVira in Srilanka. Dr. N.D. Wijesekera, Chairman of the Ceylon Commission on Higher Education in National Languages and its members had a meeting on 9 Sep 1954 to discuss general problems in higher education in national languages. In continuation of this visit, Prof. RaghuVira visited Srilanka to come in touch with academia and the government, and to address a number of gatherings of students and teachers, educational institutions as well as literary associations and public meetings. He discussed the visit with the High Commissioner for Ceylon, C. Coomaraswamy, who addressed a letter to Prof. Dr. G.P. Malalasekera, Dean of the Faculty of Oriental Studies, University of Ceylon: "Prof. Dr. RaghuVira, Member of Parliament (Council of States), a great Sanskrit scholar and one interested in Buddhist philosophy and Pali Literature, intends to pay a visit to Ceylon sometime in January next with a view to studying the system of education and the steps taken to switch over to Swabhasa as the medium of education. He wishes me to introduce him to someone who will be able to render him assistance in the matter. I thought you would be a very suitable person who could give him any assistance and information that he may require. So I have asked him to contact you when he comes to Ceylon. It will be greatly appreciated if the necessary facilities are given to visitors from India of the standing of Dr. RaghuVira to understand Ceylon's problems as it will no doubt help create better understanding and good relations between the two countries" (30 Nov 1954).

Prof. RaghuVira reached Colombo on 8 Jan 1955. All arrangements were made by Dr. Wijesinghe, Secretary, Commission on Higher Education in National Language. The Government of Ceylon had made a policy statement on Swabhasha as media of instraction and administration on 6 Jan 1955:

1. The Government has accepted the principle that Simhalese and Tamil should be the official languages, and that they should progressively become the media of instruction in schools. Some heads of schools are of opinion that there are sufficient text books and teachers to permit the medium of instruction to be in Swabhasha not only in the 9th and 10th standards but even higher. Other heads of schools hold a contrary view about the availability of teachers and text books.

2. As the Government is committed to these principles it proposes the immediate appointment of an organisation to perform the following functions: (i) The preparation of the glossary of official terms and phrases. (ii) The training of the present members of the Public Service in the use of Simhalese and Tamil as the official languages of administration. (iii) The translation of legislative

and administrative publications into Simhalese and Tamil. (iv) The instruction of pioneer classes of selected pupils in shorthand and typewriting in Simhalese and Tamil. (v) To organise a Translation and Compilation Bureau. This Bureau will be charged with the task of translating important books of other languages into the national languages, of translating and writing such books as may be necessary for the basic needs of the schools. The compilation of glossaries of official terms can also be entrusted to this Bureau. Attached to this Bureau there should be special committees of experts for scientific, linguistic and other branches of knowledge whose duty it will be to coin suitable technical terms and to find equivalents in Simhalese and Tamil. The Bureau must be responsible for the co-ordination of the work turned out by these different committees. (iv) In addition to the Translation and Compilation Bureau, a Research Institute should be inaugurated whose main purpose will be to seek to remove such defects in our languages as exist today. This Institute should publish journals devoted to the development of the languages. This Institute can also plan out the temporary training schemes outlined in paragraph 42(a) and (b) of the Report of the Select Committee of the State Council (Sessional Paper XXII of 1946), viz: (a) that attached to each Government Department an internal training centre should be immediately organised to give effect to the newly introduced methods of transition from English to the national media as early as possible; (b) that a well planned scheme should also be immediately set up for the following purposes: (i) To train teachers to teach through the media of the national languages; (ii) To give teachers necessary instruction with regard to the teaching of new subjects without the aid of text books (as a temporary measure); (iii) To assist competent teachers and others to write text books; (iv) To give rapid courses to teachers in literary criticism and discipline, composition, translation and authorship; and undertake the task of carrying on intensive propaganda for the purpose of popularising the national languages.

3. In keeping with Government's accepted policy, target dates will be publicly prescribed when public examinations for the recruitment, in the first place, to the Government's administrative services would be in Swabhasha, namely, Simhalese and Tamil. The prescribed dates are: (i) SSC in Simhalese and Tamil only (except Science and Mathematics subjects) in December 1957. Provision will, however, be made for non-Simhalese and non-Tamil students who have learnt through the medium of English to take up the SSC in English. (ii) The Central Clerical Service Examination to be held in Simhalese and Tamil in 1958, together with the Clerical Service Examination in English until 1962, when the Clerical Service Examination in English will be discontinued. (iii) Students who have learnt in the Swabhasha medium must sit for the examination in the medium in which they have studied. In the Clerical Service Examination a pass in English will be compulsory to those who take up the examination in the Swabhasha medium, and a pass in Swabhasha will be compulsory to those who take up the examination in the English medium.

The holding of other public examinations in Swabhasha will depend on the Report of the Commission on Higher Education. The above dates have been prescribed on the recommendations of the Official Languages Commission presided over by Sir Arthur Wijeyewardene. The prescribing of these dates pays due regard to the need to provide equality of opportunity in the matter of Government appointments.

4. With the change-over to Simhalese and Tamil as the official language it is the policy of the Government that all public servants must be able to use their own language well and the other language adequately in the course of their duties.

Until the educational system is able to provide facilities to students who wish to enter the Public Service to learn the two national languages the Government proposes that all those who enter the Public Service after 1958 must be able to read and speak the national language other than his own within three years. This does not apply to minor employees and officers engaged on special agreement.

5. The Hon. Minister of Education is obliged under the Education Code to give 12 months' notice to schools if he decides to make Swabhasha the medium of instruction in the 9th and 10th standards. With regard to the media of instruction, since some schools still consider that in 1956 they will be obliged to teach their students certain subjects, like Science and Mathematics, in English or any other national language, the Government proposes that (a) Except in Science and Mathematics subjects, the medium of instruction for Simhalese and Tamil pupils in English schools in the pre-SSC class in 1956 and the SSC class in 1957 shall be the medium for that subject applicable to the pupil in standard 8 in 1955; (b) In Science and Mathematics subjects the medium of instruction in English schools in the pre-SSC class in 1956 and the SSC class in 1957 shall be the medium convenient to the school, viz. Simhalese, Tamil or English; (c) The Minister may, however, on representations made to him by any school aforesaid that the use of the appropriate national language is not practicable, having regard to all the circumstances, authorize or direct instruction in any subjects specified by him to be given in any such school through the medium of the English language.

6. The above proposals visualise the Swabhasha medium in the 9th and 10th standards up to the SSC Examination in December 1957. Provision is, however, being made to permit the Minister of Education to authorize or direct the use of the English medium in the teaching of any subject or subjects where, owing to a lack of textbooks or a dearth of teachers, the use of the Swabhasha medium is not practicable. Government will also take steps to set up such organizations as are necessary to publish the necessary Swabhasha textbooks, background literature, and also for the training of teachers to be more proficient in the teaching of such subjects as Science and Mathematics through the medium of the Swabhasha. Government will also provide extra teachers outside the normal quota to those schools that find difficulty in adopting any particular medium. While the main theme of these proposals is education through the Swabhasha up to the end of the senior secondary school career, emphasis is also being made on the proper teaching of English as a compulsory subject commencing from the 3rd standard. Steps will be taken to perfect the

teaching of English by refresher courses, the provision of more training facilities for teachers and the establishment of a Research Bureau to conduct educational research in regard to the teaching of English as a second language in schools.

On 10 Jan 1955 Prof. RaghuVira had a two-hour long discussion with the Commission on Higher Studies in Swabhasha, as a national debate swamped the newspapers. The Minister of Education M.D. Banda said that Swabhasha will be introduced as media of instruction in pre-senior and senior classes. It is our job to ensure that the child is given a good grounding in his own language. We have already a large number of Swabhasha training colleges. We will establish a few more to ensure that we are able to supply the demand. We will establish an organisation which will deal with the production of textbooks. The teaching of English as a second language is not being ignored by us. I also envisage a time when every child would speak his own language fluently and have a working knowledge of English and the other national language.

The *Ceylon Observer* of 15 Jan 1955 had a letter on the national anthem and national flag by Daya Hewavitarne: "I was very happy to learn from Press reports that a move has been made to scrap the present National Anthem. As far as I can remember, the first move was made by the late Mr. S.L.B. Kapukotuwa. Why have we to search for a National Anthem? We have one handed down to us from the time of our Kings. The ancient Anthem is one that any nation could be proud of. Your readers will recall that this ancient anthem was sung by Devar Suriya Sena at the opening of the first Festival of Arts, held at the Art Society grounds. I refer to:

Devo vassatu kālena,
Sassa-sampatti-hetu ca,
Phīto bhavatu loko ca,
Rājā bhavatu dhammiko.
May there be rain in season,
To yield rich harvest,
May the world be prosperous
And may the rulers be righteous.

"Is there any National Anthem in the entire world so rational as this? Besides, could there be a greater wish that people could desire?

"The same applies to our National Flag. We all know that there is no flag in the world with traditions so ancient, as the Lion Flag which has been cherished by the people throughout its history. We have now mutilated this treasured symbol to soothe the susceptibilities of the minorities, who have made this country their home. Why then should they not accept the Lion Flag as the symbol of our unity? I do hope that our Home Minister will reconsider the Government's decision, and correct the mistakes made."

On the same day, the *Ceylon Observer* published the interview of Prof. RaghuVira on Swabhasha: "The distinguished Indian scholar and philologist, Professor RaghuVira, a member of India's Council of States, who has been consulted by the Languages Commission and the Official

Languages Bureau, thinks that the work that the Official Languages Bureau has done so far is creditable.

"In offering this bouquet to those who are planning the language switch-over, this Indian scholar whose philological researches have taken him virtually on a global journey, wishes the public and the Government to have an appreciation of the vastness and the fundamental character of the numerous aspects of the development of Swabhasha.

"The time limit the Government has fixed for the SSC examination imposes great responsibilities on the Bureau and he believes that if this responsibility is shouldered in a systematic manner further progress at the university stage would be simplified.

"In India the University of Nagpur has produced the first systematic science books in mathematics, chemistry, botany, zoology, physics, in two languages, namely Hindi and Marathi. About sixty more books are in the process of being printed. They provide a complete set for physical sciences taught at the University and cover the B.Sc. courses in their entirety. The number of terms tackled is about two lakhs.

"These terms are taken from Sanskrit roots and Prof. RaghuVira thinks many of them will be found to be useful in Srilanka. He has been surprised to find the high intelligibility of Sanskrit words in Simhalese.

"Prof. RaghuVira said that the speed of change-over from English to Swabhasha is not so important as the training of teachers and administrative officers in Swabhasha. It would be practical to introduce Swabhasha words gradually but steadily.

"In the transitional stage, which may cover a few years, each Swabhasha term can be followed within brackets by the corresponding English term so as to avoid confusion and also to serve the purposes of a glossary.

"The majority of the people in the country are favourably disposed to the introduction of Swabhasha, he was glad to observe, that the protagonists of Swabhasha realised the value of English and were not hostile to foreign languages in general.

"The one thing that is needed is a love for one's own language, which should naturally result in its use in the internal affairs of the country. The use of a foreign language should be limited to the spheres where Swabhasha comes to an end.

"He said that those who have been educated in English owe a duty to their country, namely that what they have learned with such great diligence through the medium of English they should transfer to the Simhalese literature. Without their help the level of Simhalese will not rise quickly.

"He is convinced that as soon as the Swabhasha controversy is over and all people take to it this country will develop intellectually with a rapidity which would not be possible through the medium of English or any other foreign language.

"As to the principles for developing a set of technical terms, he stresses that one term should have only one significance, every term being clear and precise. This is possible only when the mass of related terms are taken together as one semantic group. For example, bill, proposal, resolution, act, law, rule, regulation, statute are somewhat similar words. But each has its distinctive character in the English language.

"If we have to follow the English legal and constitutional practice we have to keep the distinction of each of these words in the words that may be used in Simhalese.

"The Swabhasha words should not be long. They should be short so that when they enter into compounds they still remain usable. Each word should be capable of expanding itself into the various grammatical categories, such as a word to supply a noun, which may be an abstract noun, an agent noun or an action noun. Again, a noun should be capable of providing its adjective and a nominal verb, etc. If the derivatives are not providable then Swabhasha will be a poor substitute for English. Where these derivatives are provided Swabhasha may go beyond English.

"The terms that already exist in literature have to be brought into use, but these would not be many. The total vocabulary of Indian and Simhalese languages ranges between 50,000 and 150,000 of lexical items but as far as technical terms are concerned we do not have more than about 10,000 terms. The rest have to be provided for.

"One might say why not adopt English terms, or other foreign terms. If the term may be considered singly the proposition would not be difficult to maintain, but terms cannot be considered singly. They come in bunches.

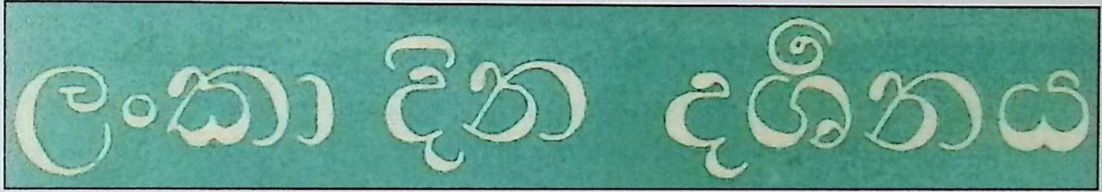
"Moreover, as a rule European terms are bearers of valuable concepts. These concepts should be transferred to Swabhasha. If however the concepts be considered as not worthy of acquisition and if only the results are considered important, then the foreign terms may be adopted. But again the difficulty appears when one tries to have derivatives.

"A foreign term like "Inspector" may be taken but its derivatives like inspection, inspectorate, inspectress, have to be considered afresh when one goes a bit further and finds that "inspector" is not an analysable solid but is a highly significant composite of a prefix "in", the root "spect" and the agent suffix "or". Each of these is replaceable in the English language. "In" can be replaced by "pro." The rest remains the same and we get the word "prospector." Similarly, the root can change. Replaced by another root we get the word "instructor". Lastly, the suffix can change. "Or" replaced by "ion": the agent noun is turned into an action noun. When the word "inspector" is borrowed into Simhalese it loses its inner dynamics.

"Prof. RaghuVira said the subject is one that has to be approached in humility and with proper objectivity. A dogmatic approach will not help the cause of learning. The number of linguistic elements that will go to form the vast teminology of modern learning is limited to a few hundred. A judicious use of these building materials is capable of producing a Swabhasha terminology which would be clear, distinctive and its valuable aspect is a progressive instrument for leading the Swabhasha speaking population into the most intricate nooks and corners of knowledge which is now considered to be the preserve of only those who spend the best part of their lives in just acquiring a good knowledge of English.

D.T. Devendra, Asst. Commissioner for Publications in the Archaeological Department, Srilanka wrote on 13 Jan 1955: "It was with great appreciation that I read your translation of *Chinese Poems on Ahiṁsā*. I wish to tell you that as a result of one of the translations I have given up the eating of beef to which I have been addicted up to that time ever since I remember. I am almost 54 years old and that was a long interval."

Prof. RaghuVira was attracted by the calendar for 1955 whose title was *Laṅkā Dinadarśana* लंका-दिनदर्शन :



H.D.J. Gunawardene, Secretary, The Ceylon Humanitarian Society": "I had the good fortune to go through your book *Chinese Poems and Pictures on Ahiṁsā*. It was a great pleasure indeed to read and enjoy the beauty of your renderings. Believe me Sir, this is a unique book, whose value is unrivalled. Our Society the only one devoted to Humanitarianism in Ceylon, has therefore a special interest in the book. In fact my co-secretary H.M. Abeyratne, who had the greater honour of meeting you in person at the National Museum Colombo, and who is an adept at Simhalese is already toying with the idea of rendering your English version into Simhalese. I am sure our Simhalese folk in whose deepest views runs the sense of Ahiṁsā, will welcome most avidly such a book" (2 Sep 1955).

Sent a copy of the *Consolidated English-Indian Dictionary* to Dr. N.D. Wijesekera of the Official Languages Department, Colombo. He received it: "It has been published at a very opportune moment as far as my work is concerned. I understand the other Department of Swabhasha which is engaged in the preparation of scientific and technical terms has already obtained a copy. I have asked my Office to order 2 copies." He wrote on 10 Dec 1956: "I am a member of a Committee appointed by Government for recommending change of names of places and towns. The work of our Committee is nearing completion and the final report is being drafted. I believe, the Government of India has also taken action on similar proposals from time to time. I am not certain whether one Committee examined the proposals for change of names. I remember reading in the newspapers that Benares is to be changed to Varanasi. It was also reported that streets in Delhi are being re-named with the names of Indian Emperors, Ashoka, Harsha, Akbar, etc."

Prof. RaghuVira's response was: "Names have been changed in India but it has not been a systematic process. There is no Committee or Commission. Bharat and Varanasi were decided upon by the Constituent Assembly and the Government of United Provinces respectively.

"I am very happy to learn that you are a member of the Committee appointed by your Government for recommending change of names of places and towns. I am sure that you will pay due consideration to the preservation or restoration of historical names. In naming new places also, names of historical personages can be useful. The same will apply to the names of streets and squares. I am sure that you will make a start with names of provinces, districts, big cities, ports, mountains, rivers, forests, etc. Many of these places have already a history behind them. An important consideration that is sure to crop up before you would be as to how far you would like to retain the names in their present form and how far you would like to change them back to their original phonetic forms. It is a matter on which you and you alone can take a decision.

"Mahāvaṁsa, Dīpavaṁsa and other chronicles as well as historical inscriptions may be taken as guides in this matter. Of course, the success of the whole plan would depend on popular enthusiasm. Although it will not be within the terms of reference of the Committee but I consider it a *sine qua non* for the success of any changes that you make in the names that are already prevalent. I shall always be delighted to learn of the progress you make in this direction" (13 Dec 1956).

D.B. Dhanapala, editor of *Lankādīpa*: "It was very kind of Dr. RaghuVira to think of me and send me the very valuable Dictionary. I must thank you profusely for this totally undeserved kindness. The Dictionary is a wonderful production of which any scholar in any part of the world should be proud of. It will of be immense use to us.

"I am glad your father has gone to Soviet Russia in search of material for research. The work he is doing in the cause of national languages in India is unparalelled. It was my good fortune to meet him twice in Colombo and each time it was an experience on which I often look back" (8 Nov 1955). Prof. RaghuVira wrote to him after an year: The problem of Swabhasha is a vital one. Swabhasha can be a success only when its use beginss in administration and courts of law. The whole education is intended for preparing young men and women primarily for government jobs. In the present setup the government is taking upon itself more and more the regulation of the lives of the people. Socialism of one kind or the other is spreading and hence the government of tomorrow will employ more men than the government of today. Even industries, trade and commerce are being increasingly taken over by the governments of many countries. May be that in Srilanka also this process has already begun.

You know that I am always available in the service of the development of administrative, legal, commercial, scientific and technical vocabulary for Simhalese (16 Nov 1956).

Indo-Ceylon Friendship Association or Bharat-Lanka Mitrata Samaj was formed in which Prof. RaghuVira and myself took active interest. It was inaugurated by T.B. Illangaratne, Minister of Commerce, Trade and Shipping on 16 Oct 1961. Ministers, Members of Parliament and distinguished leaders and intellectuals were its sponsors.

A number of friends interested in Indo-Ceylon relations sponsored the Association to strengthen existing ties between the people of India and Srilanka, to promite mutual understanding and foster lasting goodwill between the two countries, and to extend cultural and other friendly contacts already existing between the two countries. Sponsors of the Association included eminent personalities:

Dr. P. Subbarayan, Minister for Transport and Communication
Prof. Humayun Kabir, Minister for Scientific Research & Cultural Affairs
Sardar Surjit Singh Majithia, Dy. Minister for Defence
Smt. Kamala Devi Chattopadhyaya
Smt. Aruna Asaf Ali
Shri Jai Prakash Narain
Dr. Tara Chand, M.P.
Shri Sadath Ali Khan, M.P.
Smt. R.K. Nehru
Shri A.K. Gopalan, M.P.
Prof. RaghuVira, M.P.
Shri S.C.C. Anthony Pillai, M.P.
Shri C.C. Desai
Shri J. Vijayatunga
General D.R. Thapar
Shri M.M. Baig
Shri Hector Abeywardene
Shri Trevor Drieberg
Shri P. Ramaswamy

The inaugural meeting of the Association was held on 16 Oct 1961 at the Ceylon Buddhist Pilgrims Rest House with Hon'ble Prof. Humayun Kabir, Minister of Scientific Research and Cultural Affairs, in the chair.

His Excellency Sir Richard Aluwihare extended a very warm welcome to Prof. Humayun Kabir and other members of the gathering for their cooperation and participation to strengthen the existing bonds of friendship and goodwill between the two countries. He stated that Srilanka was ever grateful to India and its people for the most precious gift Buddhism that was given during the reign of the Great Emperor Aśoka.

He invited Prof. Humayun Kabir to inaugurate the Association which he did by lighting a coconut oil lamp in the classical style, followed by the Mangala Bara Vandana. Prof. Humayun Kabir said the cultural relations of Srilanka and India could be traced back to the Rāmāyaṇa era and stressed the cultural and ethnical ties between the two countries. He was confident that organisations such as this would go a long way to further strengthening these friendly ties.

The **Prime Minister** of Srilanka Sirimavo R.D. Bandaranaike was in New Delhi to seek an amicable solution to the Sino-Indian border problem. The Association arranged a reception in her honour on 11 Jan 1963, graced by our Prime Minister Pt. Nehru. Pt. Nehru said he was happy to extend a cordial welcome to Mrs. Bandaranaike not only because she was the Prime Minister of Srilanka with whom India had the closest links since times immemorial, but also because it was a pleasure to receive her as a person and as the wife of the late Mr. S.W.R.D. Bandaranayake who was held in high esteem in India. He was particularly happy to welcome her in the Ceylon Buddhist Pilgrims Rest, a building which symbolised the close cooperation between the two countries. Anybody who visited this place was reminded of the spirit of cooperation between our countries. He wished her success in the "great venture you have undertaken".

Mrs. Sirimavo Bandaranaike said that she had come to India on a mission of peace and friendship and desired that her efforts might lead to a peaceful settlement of the Sino-Indian border problem. The ties between India and Srilanka were so close that every movement—political, social and cultural—in India always had deep repercussions in Srilanka. It was because of these close friendly relations that she took the initiative in finding an amicable solution of the Sino-Indian border problem. She described the message of the Buddha as India's greatest gift to Srilanka. She said that she did not know how Srilanka could ever repay this debt.

Mr. S.W.R.D. Bandaranaike returned to Srilanka in 1925, and plunged into active politics within the National Congress, then agitating for self-government. The Savile Row suits were replaced by the dhoti and banian. He gained a swift command of Simhalese to add to his elegant English. He became a Buddhist and held out the Buddha's Middle Path as an ideal in politics, and later, in international affairs.

Mr. Bandaranaike had seen in language the key to national self-respect and social egality. The Ceylonese had enjoyed universal adult suffrage since 1931 but English, the language of the elite 8 per cent of the people, had remained the language of administration, a passport to privilege and an instrument of social cleavage. One of the new government's first legislative acts was to end this dominance of English.

Similarly he saw in Buddhism, the religion of the people, a key to cultural revival. In his appeal to the electorate, he had touched the chords of Simhala, Buddhist sentiment and aspiration. In office, he gave Buddhism its rightful place in the country. Two major institutions of Buddhist learning were promoted into full-fledged universities.

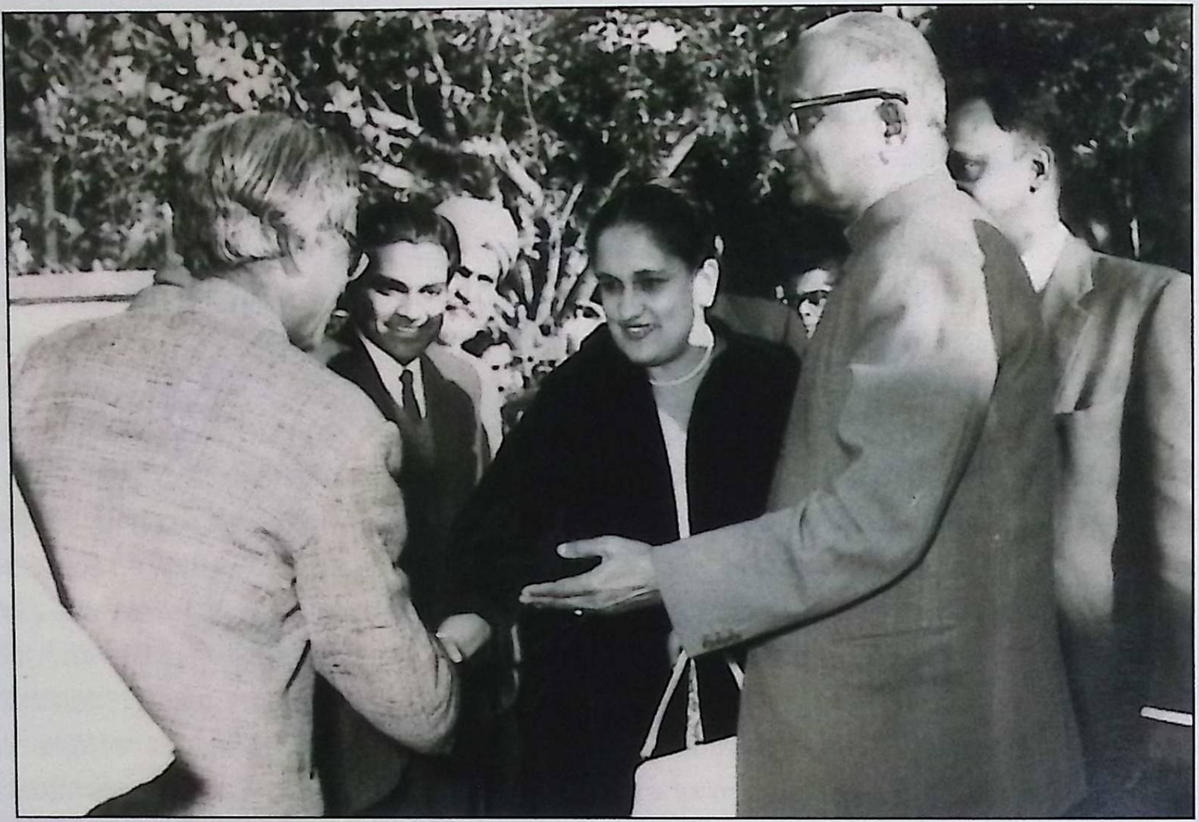
During his period as Prime Minister, legislation was introduced to replace English by Simhalese as the official language, with provision for the use of Tamil. Buddhism was given its rightful place in the country. The island's bus services and the Port of Colombo were nationalised. The indigenous system of medicine, Āyurveda, was developed. A Department of Cultural Affairs was established to encourage artistic activity. Employees and trade unions were assisted. Wage increases were given to help those in the lower income group while taxation mobilised greater resources from the rich for national development. Tenancy reforms were introduced to help the peasantry.

His leadership activated large segments of the country's Swabhasha intelligentsia who had hitherto been ignored by the Anglicised political elite. He translated socialism from the strident slogans of the extreme left to a practical manifesto capable of enthusing masses of people. He made nationalism respectable and socialism popular.

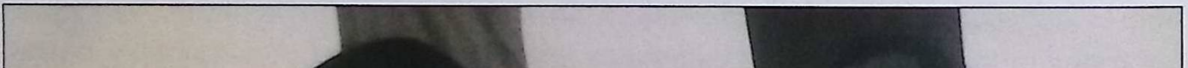
Mr. Bandaranaike was the first leader of Srilanka to replace Western-oriented policies with policies that truly reflected national values and sentiment. He brought to an end the dominance of English norms in the administration and in education, and broke the principal barrier between the administration and the people. Under his Premiership, social justice and equality of opportunity were given equal prominence with economic growth. The rights of the common people were advanced.

I initiated the function by outlining the cultural ties of our countries: India and Srilanka both possess millennarian cultures and it is in the highest domains of life that they have shared a community of expression. When we delve into the centuries we find literary treasures of Srilanka whose medium of expression has been the same as ours, for instance the Sārārtha-saṅgraha written by king Buddhadāsa in the fourth century is in Sanskrit. Great kings like Parākramabāhu II have traversed vast fields of Sanskrit literature as can be evidenced from his Visuddhi-mārga-sannya. Poetic embellishment also shows literary affinity with us: the oldest extant Simhalese text on rhetorics belonging to the ninth century, has its parallels in the Kāvyādarśa of Daṇḍin. In the Mahāvaṁsa Vijayabāhu II is said not to have departed from the political precepts of Manu. The Simhalese poet Kumāradāsa of the sixth century attained the peaks of Sanskrit poesy in his Jānakī-haraṇa, and epic reflecting the culture and civilization of the Island of Pearls or Ratnadvīpa. In the medical domain the Sārārtha-saṁgraha presupposes famous Indian precursors like the Suśruta and Aṣṭāṅga-hṛdaya. Its erudite author was the famous monarch Buddhadāsa. The shining of the Divine in the human soul by insistent and consistent invocation by mantras have found efflorescence in Srilanka. The only ancient Simhalese grammar, the Sidatsangara, written during the twelfth century has the same pattern or character as Pāṇini. The multifarious aspirations and their varying enrichments partake of an identical character and a communion of expression in our two countries. It is in the realms of Truth and Beauty, of *satyam*, *śivam* and *sundaram* that the friendship of our countries have borne the fairest flowers. The Indo-Ceylon Friendship Association has been trying to foster these ageless cultural relations.

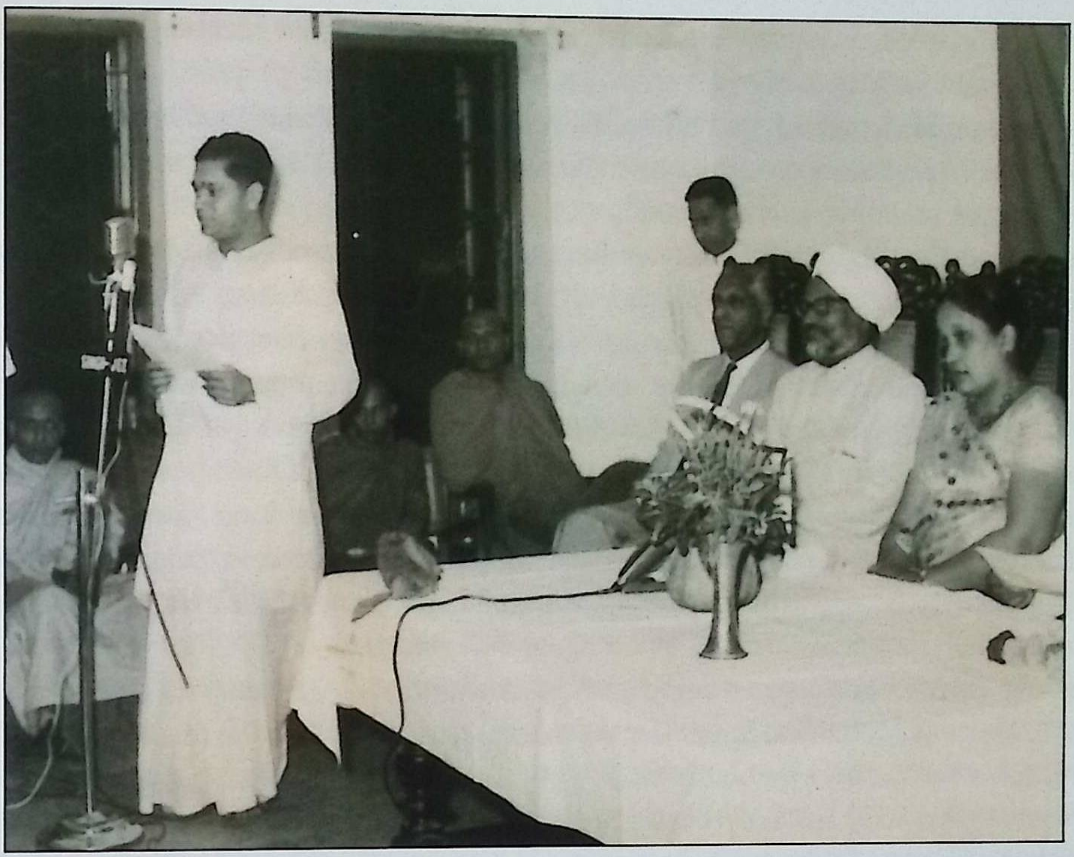
Today we feel deeply honoured by the presence of Your Excellencies and that too at a great juncture in the history of our country. The presence of Your Excellencies recalls to our mind another monumental moment in history when one of the greatest emperors Dharmāśoka sent to Srilanka his most beloved son Mahendra and his daughter Saṅghamitrā with the sacred Bodhi tree to unite the two countries in Buddhism one of the most grandiose edifices of the human spirit. Buddhism has inspired the literatures and arts of our two countries to which we owe some of the most sublime and inspired works of man. In Your Excellency Madame Bandaranaike we see an emanation of the noble Saṅghamitrā trying to disentangle the discords which mar the sure, permanent and comforting links of Asian humanity. Your efforts we hope would be positive, distinguished as they are by the sanctity of goodwill and illumined by wisdom in the adamantine halls of the political cosmos. Our beloved Prime Minister again like a bodhisattva incarnates karuṇā or the altruistic forces of humanism, a benevolent compassion and a compassionate benevolence. With the coming together of our two great leaders, sparks of humanity that sleep in the consciences of nations will shine and shed their light on war-torn humanity. The sense of mission which Her Excellency Mrs. Bandaranaike brings to bear upon the situation is extremely valuable for the mutual understanding among people and for world



Major General Rao introduces Prof. RaghuVira to the Prime Minister of Srilanka.



Dr. Sharada Rani greeting the Prime Minister of Srilanka.



Prof. Lokesh Chandra welcoming Prime Minister Sirimavo Bandaranaike.

Prime Minister Pt. Jawar Lal Nehru and Prime Minister Mrs. Sirimavo Bandaranaike discussing Sino-Indian relations.

peace. We all hope that even the fleeting terms of concord will find encouragement in a milieu which is open and ventilated.

May this humble image of the Buddha, the Enlightened One, which we have had the honour of presenting to Your Ecellencies, shed its sublime light, ineffable peace and transcendant serenity into the disjoined soul of Asia and humanity at large.

Farewell to the High Commissioner for Srilanka. Our Association has been fortunate in having from its very initiation the guidance and blessings of His Excellency Sir Richard Aluwihare in trying to continue and deepen the interflow of the Spirit between our two great countries India and Srilanka. Our beloved countries have shared a probing into the formless and tumultuous tangle of forces, a plunging into the infinite possibilities lying in the depths of Man's subconscious. The sages of our two countries have equally tried to be cognisant of the lights which we place in our inner being, the *antarjyoti*. We have again shared on an identical plane our strivings to unfold the successive phases of the cosmic process and we have shared even mythographies invoked to express, in all the efficacy which symbols can command, the multifarious movements of the ineffable worlds.

We have had the privilege of being associated with Your Excellency to deepen the unique relations between our countries, to transfer the ancient personality into the present century, so that into the latter is carried over the secret vitality of the former, so that what has been may continue to live in what is yet to be, in an ever-progressing process of refinement and sublimation. The Man of the centuries to come had to reach a pristine equipoise in the vortex of life itself, taking into full account the irrepressible elements of our material being. The legacy of experiences embodied in the depths of our two countries will certainly contribute to the images and visions of the future, and it is in this sphere that Your Excellency has affectionately inspired us to action. All of us will miss you. Our consolation will lie in the fact that for many more years to come you will continue to condition the age-old relations between our brotherly countries.

Your Excellency will permit me to express my personal anguish at this farewell as my contacts with yourself have given me a power of action. I shall feel your return to Srilanka all the more, as it follows in the wake of a personal bereavement and I find myself on an *ūrmi*, a wave, a point of arrest in dynamic expansion.

May I once again repeat that ascension to the heights of consubstantiality with the Tathāgata is a historic nexus of our two millinnerian countries which brings our hearts into close correspondence in this twetieth century dazzling in its material achievements and at the same time trying to be deep in the universe of the Spirit. It is in the realms of the Immutables that His Excellency Sir Richard Aluwihare has shown us the path. Our regards to Your Excellency and a bon voyage: *Śivāḥ santu te panthānaḥ*.

Srilanka drops English. No knowledge of English is necessary for entry into Government services in Srilanka hereafter. A previous requirement prescribing a minimum knowledge of English for entry into the Government service has been rescinded now. This will apply also to local Government services and services in the State-sponsored corporations and institutions. This is one of the decisions taken by the Government in regard to the switch-over of administration into the official language Simhala, from January 1964. After 165 years, English has ceased to be the language of administration in this former British colony. It was replaced by Simhala, spoken by eight million of Srilanka's ten million inhabitants. The Tamil-speaking north and eastern provinces observed the day as a day of mourning. Demonstrations and public meetings were organized in important centres in the area by the Federal Party which is fighting for the Tamil language's rights.

The language switch-over was one of three major changes effected today which hurt Western interests in this country.

Sales of Western-owned petroleum kerosene ceased from today. All over the island, the Shell sign, the Esso oval and the Caltex star were coming down from gasoline stations and were being replaced by the State-owned Petroleum Corporation's red man with a flaming torch.

Henceforth only Soviet and UAR petrol kerosene will be sold. These products are available to the Corporation at prices between 20 and 15 per cent cheaper than Western supplies. Shell, Esso and Caltex will hence-forth sell lubricants and aviation fuel and bunker ships.

The third major change was the nationalization of general insurance by the State-owned Insurance Corporation. The take-over hits 51 insurance firms. Of these 41 are foreign owned, mainly British, Canadian and Indian. They will now be allowed to do only marine insurance.

Buddhist monks chanted benedictory verses from dusk yesterday to dawn today in a ceremony in Colombo to bless the three major changes which the new year brought in (*Hindustan Times*, 26 Sep 1963).

Goodbye to English. English, the official language in Srilanka for the past 150 years, was done away with from Jan 1. It was the ending of an epoch. The age of Simhala has dawned, and the administration is being carried on in the new official language.

On Jan 1, a total of 2,500 persons quit the public service of Srilanka on what has been called "the language clause"—their inability to read and write in Simhala. Of them 1,110 were Simhalese and the rest Tamils. Among them were 31 doctors, 12 engineers, 20 former civil servants and accountants, 250 police personnel, 600 clerks and 1,045 others, including postmasters, apothecaries, draughtsmen, technical assistants, foremen and excise and railway guards.

The history of the 'Simhala Only' agitation dates back to 1956 when Sir John Kotelawala was the Prime Minister. On 18 Feb 1956, the United National Party, the then governing party, decided that "Simhala alone should be the State language of Srilanka". This led to the resignation of all Tamil members of the party.

Immediately after the United National Party sessions on that fateful February 18, Sir John moved for a dissolution of Parliament. This was allowed by the then Governor-General, Sir Oliver Goonetileke.

The nation went to the polls on April 5, the same year, and it resulted in a social revolution. Sir John Kotelawala was defeated and Mr. S.W.R.D. Bandaranaike returned to power. The defeat of Sir John was so colossal that out of 76 candidates of his party who contested seats, only eight were returned.

Mr. Bandaranaike was also committed to a change-over to Simhala, which he promised "to implement in 24 hours". Soon after Mr. Bandaranaike's return to power, riots broke out over the language issue. There was a period of stress and strain on the island. Finally, Mr. Bandaranaike's government decided that after 31 Dec 1963, Simhala should be the official language of the country.

This was agreed to by Mrs. Bandaranaike also after she was returned to power in 1960. Meanwhile, the Tamils began a civil disobedience campaign in 1961 which culminated in the arrest of their leaders. Later the Tamils called off their campaign.

The Opposition parties in the House of Representatives feel that the government would have done better if it had spaced the introduction of the national language over a number of years, as India has done.

During the British times, education was imparted in English, and Simhala was taught only after school hours. A sudden transformation into Simhala is therefore impossible. It will be sometime before the entire administration can be carried on in Simhala.

At present, education in the University of Ceylon is done in English, and the university has set 1968 as the deadline when all university education will be in Simhala. The university has also decided to conduct lectures in Simhala for professors and lecturers who are not proficient in the "national" language.

Are there sufficient books to teach children in schools in Simhala? In the lower forms there are a sufficient number of text books, but not so in the higher forms; especially where the teaching of science is concerned.

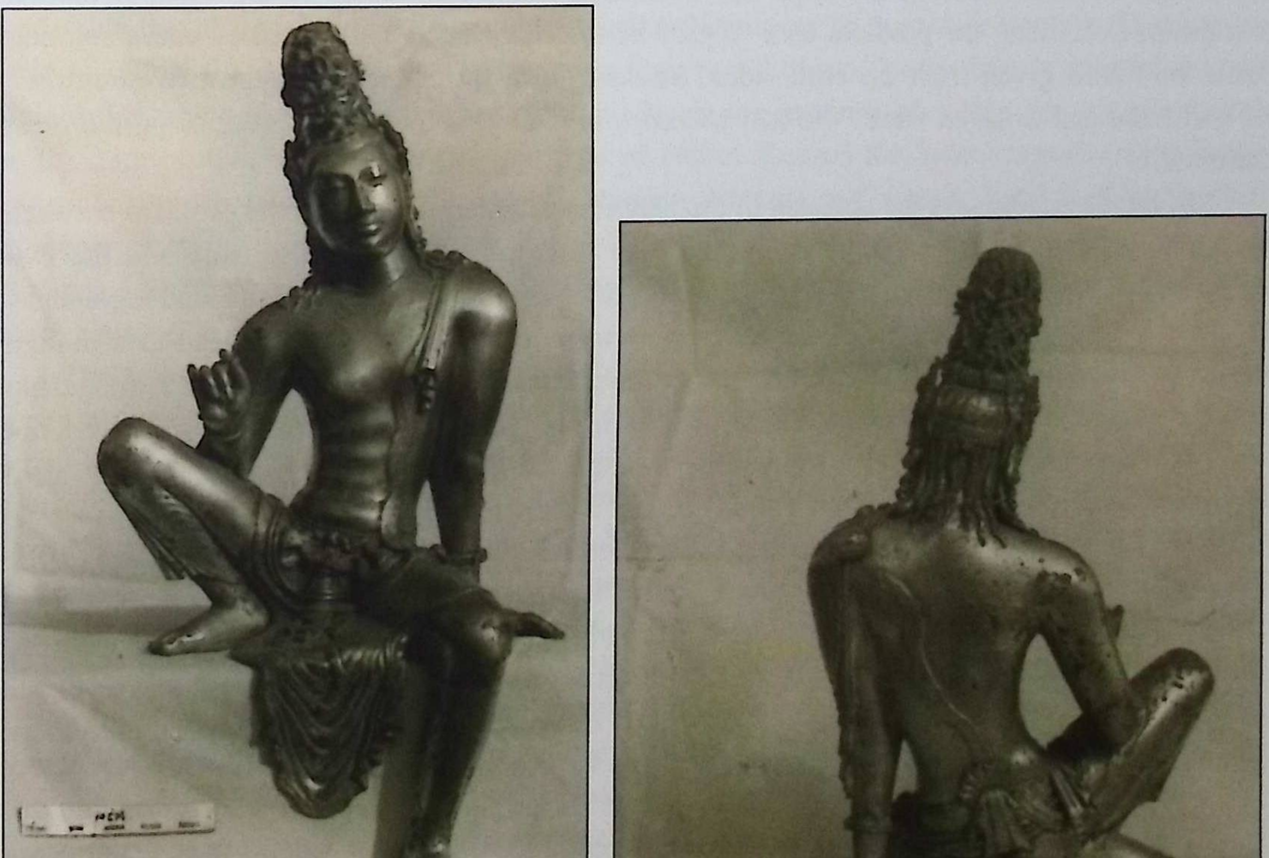
It is interesting to recall what the Ceylon Minister of Education Mr. P.B.G. Kalugalle, said recently about English. "Even in this independent country pledged to revive the national languages, the old slogan of English, more English, and better English has its rightful place. In short, it will be narrow nationalism to reject English. Unfortunately in Srilanka, there is no compulsion to learn English. It is no longer a compulsory subject. On the other hand, it is taught as a second language."

The fact remains that the standards of English, and its teaching are now being lowered. The zeal to learn English has disappeared, not to speak of compulsion. In the old days among the books prescribed for public examination were books of Shakespeare and Milton, but today they are not in the school curricula (*Hindustan Times*, 22 Jan 1964).

I sent congratulations to H.E. Sirimavo Bandaranaike, Prime Minister of Srilanka: It is with great joy that we have learnt of the rightful, and long overdue, place that has been given to the Simhala language in the administration of the country. A potent vestige of colonialism has been wiped out. Kindly accept our hearty congratulations on this epoch-making step undertaken by Your Excellency, which is in time with renascent Asia trying to usher in an independent life of its own. Your Excellency has earned the affection of millions who crave for swabhasha (14 Jan 1964).

On the request of G.P. Malalasekera I wrote a short note on the Atsaisky monastery of Buryatia for the **Encyclopaedia of Buddhism**. Atsaisky datsan is the Russified name of the Buryat monastery which the Buryats called Ača-yin Tübden-darǰaling or the Muni (tüb) śāsana (den) vardhana (darǰa) vihāra (ling) of the Ača area. According to the chart in the *Jirγuγan otuγ, naiman ečige-yin tobči domuγ* (ms. at the International Academy of Indian Culture), it was constructed in the year 1776 and had nine temples in its campus. There were four eminent incarnate lamas. It was under the supervision of the Selengge Duma. It also owned a printery which xylographed the ayurvedic work of Saṅs.rgyas.rgya.mtsho entitled *Bdud.rtsi.sñiṅ.po yan.lag brgyad.pas.gsaṅ.ba.man.ṅag.yon.tan. rgyud.kyi lhan.thabs zug.rṅu cha.bdun sel.baḥi kadpur dus.min ḥchi zags gcod.ral.gri*, a rarity in these parts of the world. It brought out an edition of the Vajracchedikā, and had its special manual of worship (*chos.spyod*) in 65 chapters. This points to the monastery having been not only important but also as having a substantial and pious following for whose sake this manual was issued.

A.D.T.E. Perera, Colombo sent me photographs of Buddhist icons from the Veheragula shrine in the Anuradhapura district. The hoard was unearthed while digging a well.



Bronze image, 20 inches high, from the Veheragula shrine.

Prime Minister Sirimavo Bandaranaike paid a state visit to India in Oct 1964 and the India-Ceylon Friendship Association accorded her a public reception in which Sardar Swarn Singh the Minister of External Affairs and Prof. Humayun Kabir the Minister for Education and Culture participated. I presented an ancient Simhalese palmleaf manuscript to Madame Bandaranaike as a blessing.

She was in Delhi on 26 Oct 1964 to find a 'lasting solution' to the problem which had been confronting her country and India for a number of years. She was sure Prime Minister Lal Bahadur Shastri also was "as anxious as ourselves" to find a solution to the problem.

"If we can find a lasting solution, India and Srilanka will prove to the world that the lasting friendship that has marked the relationship between our two countries for centuries has been genuine." The problem of people of Indian origin in Srilanka had been troubling Srilanka for 25 years and had now become vital. The Srilankans were getting restless. They were suffering economically and wanted a permanent solution. A solution, she hoped, would be found as a result of the strong historical and cultural ties binding the two countries.

Mrs. Bandaranaike's two Cabinet colleagues. Mr. T.B. Ilangaratne and Mr. Felix Dias Bandaranaike, also expressed the hope that a solution would be reached on the basis of mutual friendship. Describing the problem as a "legacy of imperialism," Mr. Ilangaratne said a solution could be found given trust on both sides. Stressing the commonness of the two countries, he said India and Srilanka were "the two countries in Asia which could boast of being the most democratic."

Mr. Bandaranaike said the problem of the Stateless in Srilanka was the only problem between India and Srilanka. Even an argument could take place on a basis of friendship and the two countries had demonstrated they had the capacity for this. Whatever the problems and arguments, the basic approach of both India and Srilanka were so constructed as would lead to a mutual desire for the good of both. Over here, our two countries have demonstrated mutual friendship and the degree of friendship has satisfied me. As far as Srilanka was concerned, India was not an area where friendship could develop only through the Foreign Ministry; it should extend to a popular level.

Mr. Humayun Kabir, who presided, described Mrs. Bandaranaike as a "Princess of the People" and said her gesture in bringing with her a sapling of the sacred Bodhi tree in Anuradhapura was symbolic of Indo-Ceylon friendship. Mr. Kabir said India also had sent to Srilanka a princess—Aśoka's daughter—2,300 years ago, who had carried the message of the Buddha to that country. Let there be a competition in "graciousness and friendliness in the Indo-Ceylon talks on the only problem existing between the two countries."

I welcomed her as the Secretary General of the friendship association:

It is here that last year we, the Indo-Ceylon Friendship Association, had the pleasure of being honoured by welcoming Your Excellency in this sacred Ceylon Buddhist Pilgrims Rest. You had graced our country at a critical moment in an effort to find terms of concord between two great nations of Asia. It was a symbol of the deep affection of your people and of Your Excellency towards the holy land of the Enlightened One, our *puṇyabhūmi*, our sacred land. Our beloved countries have shared an interflow of the spirit, a plunging into the infinite possibilities lying in the depths of man's conscious. The present visit of Your Excellency renews, strengthens and deepens the unique relation between our countries. It transfers their ageless personality into the present—so that the undying vitality of the ageless is carried over into the present, so that what has been may continue to live in what is yet to be, in an ever-progressing process of refinement. The Man of tomorrow has to reach an equipoise in the vortex of life itself, taking into full account the elements of our material being.

The intimate relations of India and Srilanka are evident in the very vital matter of linguistic expression. It is indisputable that the Simhala language stands in a line wth Hindi, Gujarati, Marathi, Bengali and others. Simhala has even preserved interesting words which are lost or have become obsolete in our modern Indian languages. While Sanskrit *aśva* is nearly forgotten in modern Indian *tadbhavas*, Simhala has *as* in the literary language and in several compounds like *as-govvā* 'horse-keeper', *as-hala* 'stable'. The Simhala language is highly important for understanding the evolution of our modern Indian languages in their time-context. In it we are able to follow the development through more than two thousand years, first in inscriptions and then in literary works. It affords time-points to locate the histories of words. On the other hand, in the 13th century the monumental grammar of Pāṇini inspired the Sidat-sangarāva (Siddhānta-saṅgraha) which laid the foundations of Modern Simhala and standardised it. The Sanskrit *alaṅkāra* or stylistics has its echoes in the poetry of Simhala. In fact, one of the earliest works of Simhala literature is on *alaṅkāra*—the *Siyabaslakara* attributed to King Sena I who reigned in the ninth century.

The famous lyric of Kālidāsa, the Meghadūta or Cloud-Messenger, has brought in a whole genre of Sandeśa-literature in Simhala wherein a person living at a certain place sends a bird with a message to another person, at a faraway place. The route followed by the bird and the message conveyed always reminisce of the great poet. If this king of poets can watch from the Poets' Paradise, he has reasons to be envious of Shri Rahula Thera who composed the two most celebrated sandeśas of the 'Maina and Dove' which summit the climax of Simhala literature in the 15th century. This century also saw the birth of the standard ancient synonymic lexicon entitled *Piyum-mālā* (Garland of Lotus Flowers) which points to a luxuriant growth of Simhala literature. It reminds me of the new epoch which Your Excellency has ushered in by the introduction of Simhala in the national life from the beginning of January this year itself (1964). It is a unique step in the linguistic rejuvenation of resurgent Asia.

One of the most outstanding monuments of Simhala antiquity, the **Sigiriya Rock**, is a place of wonder and delight to all those who are interested in the fine arts, but for us in India it is of still greater interest. King Kassapa, who transformed it into the most impregnable fortress in ancient Srilanka, identified himself with Kubera the God of Riches who was then held in high veneration. The abode of Kubera is on Mount Kailāsa. King Kassapa tried to create the verisimilitude of this Mount on Sigiriya and its environs, especially after the lyrical Meghadūta of Kālidāsa. The gallery is a 500 feet long concavity which has been constructed to accord with the passage of the Cloud in the Meghadūta, where the cloud is told to proceed northwards on the flight to Kailāsa through an aperture in the Krauñca mountain.

The high polish of the Mirror Hall of Sigiriya is dazzling white inspite of 1500 years of weathering. It is the mirror of the damsels of heaven of the Poet Kālidāsa. The artistic treatment of the world-famed damsels depicting them waist above clouds, together with their location in the Sigiriya Rock, portray the lightning and clouds in the region of cloudland: above which rises the peak of Kailāsa where the God Kubera resides. Actually, this part of the Rock is girdled by clouds in December and early January. The Princesses of Lightning (*vijju-kumārī*) are fair and the Cloud Damsels (*megha-latā*) are dark. These marvellous paintings complement their immortal counterparts at Ajanta in our own country. The entire complex of Sigiriya set in the context of King Kassapa's divinity, conjures up a vista of romance and phantasy created in men's minds by the immortal poem of Kālidāsa.

When Sigiriya passed out of eventful history, Anurādhapura came into its own. It has been dominant in the temporal expanse of Srilanka. It was here that Duṭṭhagāmaṇī the National Hero reigned. It was here again that the Buddhist works were committed to writing in Aluvihāra or the Caves of Illumination (*āloka-vihāra*). It is in the heart of this city that we have the venerable Bodhi tree with a recorded history of over two thousand years. It is the branch of the Bodhgaya tree under which Lord Buddha, the Enlightened One, had become illumined. It was taken to Srilanka by Saṅghamittā, the daughter of Aśoka the Great, and is an object of adoration by the millions of Asia. Today, by a happy coincidence of history, it is again, a great and illustrious Daughter of Srilanka, who brings back a sapling of the venerable Bodhi tree to the metropolis of the country of its origin. In this ageless symbol, ancient mornings have found a new utterance and in our arid hearts surges the imperishable rhythm of the human quest of Peace. Once again we welcome you, Your Excellency, the pilgrim of that great quest.

My father Prof. RaghuVira passed away in May 1963. Dr. N.D. Wijesekera of the Official Language Department, Colombo wrote on 31 Mar 1965 after his return from Europe: "I hope you are continuing the good work of that great and eminent scholar. The best way you can commemorate his memory is by devotion to scholarship and in the pursuit of knowledge. You are already doing that and may I wish you the strength and health to continue for many, many years to come."

Vandals destroy the heavenly maidens of Sigiriya. One of the most famous and priceless of Srilanka's art treasures—the Sigiriya frescoes—have been totally defaced by vandals. On the morning of October 15, high up on Sigiriya, the Lion Rock, attendants found that the iron cage gallery which protected the voluptuous, wasp-waisted beauties of the fifth century had been broken into. The 'heavenly maidens' had been obliterated with green paint and attacked with chisels.

The prospects of restoring the paintings are dim. The vandals attacked 18 of the 19 frescoes which the unknown artists painted in subtle shades of red, orange, yellow and green on a thin layer of finely ground sand and lime. They were the only examples of the otherwise lost art of the Andhra dynasty in South India.

The Srilankan authorities believe that the vandals were shanty traders who had been ordered to pull down their stalls and quit the area. The shanty traders are outsiders in the area, and were ordered to quit as part of an official campaign to clean up the "fortress in the sky."

Sigiriya is a 600-foot-high massif that rises sheer from the middle of the vast, arid north-central plain of Srilanka. Its fame rests mainly on an incident in the 5th century, which might have come straight from a Greek tragedy. The parricide King Kassapa took refuge there, made it his capital, and waited for the inevitable day when his brother would come to avenge their father. At the last minute, rather than destroy the fabulous achievement of Sigiriya, he forsook the protection of his 30-feet-high walls and 60-feet wide moats, and went out to meet his brother—and death. The jungle then took over, until Sigiriya was rediscovered in the 1890s.

On the three-acre top of the rock, Kassapa had built a fantastic palace, the ruins of which exist to this day. The steep approach to the top is through the giant paws of a lion that is Sphinx-like in size and rests on a plateau. To get to this plateau one walks along a slowly-climbing gallery that skirts the rock from almost ground level. The open side of this gallery is protected by the huge wall that is almost as polished today as it was in Kassapa's time, and still deserving of its name, the Mirror Wall. And here hundreds of wayfarers over the centuries have serawled their homage to the beloved beauties of Sigiriya.

High above the gallery protected by an overhanging ledge of the rock, there is a grotto. And in this grotto are the beauties, the 'Heavenly Maidens of Sigiriya'—all that remains of the fantastic display of murals that must have once covered much of the Rock.

Some of the voluptuously curved women are bare-breasted, others are jacketed. Some are fair and golden, others are dark—the princesses and their attendants, perhaps. Some are in groups, some alone, some hold flowers, others carry trays of offerings. There isn't an ugly one among them—nor is there a man anywhere to be seen.

Who they were, why they are there, is a matter for conjecture. No satisfactory answer has been given. Were they goddesses, the women of Kassapa's court, or just fifth century pin-ups?

Whatever they are, they have held generations of travellers in ecstasy. On the Mirror Wall the graffiti read: "We have been afflicted by the copper-lipped slender-waisted damsels of Sigiriya" .... "the golden coloured ones of the mountainside" .... "fair damsel who has taken a sappu flower in her exceedingly rosy hands, having bent my mind toward her, did not speak to me...." And obviously from a woman "This look of yours from the corner of your eye has verily been recognized by us as that of a rival."

Elsewhere on the Lion Rock the frescoes have vanished. But in that one grotto, protected from the elements they lasted for centuries. A man-made cage, in which one stood to view them closer, protected them in modern times, as did the guards of the Archaeological Department during the day. But this was clearly not enough protection against disgruntled traders who looked upon the "heavenly maidens" less as a priceless heritage than a good attraction for trade (*Hindustan Times*, 30 Oct 1967).

Buddhism as a way of life. Prof. G.P. Malalasekera spoke on it at the International Academy of Indian Culture on 24 Feb 1968. It was appreciated for its lucid exposition by one deeply immersed in the noble tradition of Lord Buddha's Dhamma. The professor was impressed by the *Japanese English Buddhist Dictionary*, published by the Daitō Shuppansha in 1965, a real treasure house for Japanese Buddhism, a must in the office of the Encyclopaedia. Prof. Malalasekera wanted a small advisory board in India for counsel and aid in matters connected with the Encyclopaedia. He wrote to his High Commissioner in New Delhi: "Lokesh Chandra has an excellent library, made up of what he inherited from his father, Dr. RaghuVira, and what he has since collected himself. He has a great deal of energy and initiative and if he can be harnessed for our work it would be a great asset. The only difficulty is that he has many irons in the fire, too many perhaps. I believe he is at the moment away somewhere in Europe but should be back soon. Please have a chat with him. His suggestions will be very useful."

Worshipping Hindu Gods. Simhalese Buddhists, long used to worshipping Hindu Gods in *devales* attached to Buddhist temples, are now debating whether or not they should shun the practice and return to pristine Buddhism, which allows no God, let alone Hindu Gods. The debate, which is now raging in the Srilankan Press, was revived by a Buddhist monk, Venerable Gangodawila Soma Thera. He criticised the worship of Hindu Gods saying that the practice contradicted the Buddha's teachings. Lord Buddha had said that a person's saviour was himself, and if he controlled himself, he could not get a better saviour than himself. Buddhism forbids the asking of favours from Gods and making offerings of money and other goodies to get divine favours.

In the Buddhist part of Buddhist temples of Srilanka, only the lotus can be offered to the Buddha image. But in the Hindu *devales* or temples within the complex, money is offered. Worshippers go to *devales* for the solution of their personal and earthly problems.

Ven. Soma Thera has charged that the managers of the temples stand to gain economically from the offerings made in the *devales*, and therefore they have a vested interest in keeping this non-Buddhist practice alive.

According to P. Lokugamage of Kottawa, non-Buddhist practices are being fostered by vested interests who want Buddhists to be ignorant and run after illusions. "Ultimately, there would be no difference between Hinduism and Buddhism. Buddhists were not following the "Dhamma", the five precepts or the noble path of conduct prescribed by Buddha, and were steeped in ritual and magical practices." According to Mr Lokugamage, if a person followed the Dhamma, the Dhamma would itself protect him. He need not seek protection from an outside supernatural agency. The need of the hour, therefore, is not one Soma Thera, but several Soma Theras.

There are, however, critics of the Soma Thera line. In a letter to The Island, Kingsley Heendeniya said that the controversy over the Hindu *devales*, would only widen the existing chasm between the Buddhist Simhalese and Hindu Tamils. If some Buddhists wanted to perform Hindu rituals, they should be given the freedom to do so.

The Advisory Council of the Sri Lankan Broadcasting Corporation (SLBC) was perturbed by Ven. Soma Thera's utterances in his broadcasts, and felt constrained to ask him to desist from hurting the religious susceptibilities of the Hindus.

In an article in *Midweek Review*, D. Amarasiri Weeraratne points out that Ven. Soma Thera is wrong when he says that the practice of worshipping Hindu Gods in Buddhist temples came into being during the reign of the Hindu Nayakkars over Kandy. The Nayakkars were Telugu speaking princes from Tamil Nadu who ruled Srilanka prior to the British take over in the 19th century. In the Anuradhapura inscriptions pre-dating the arrival of Buddhism in Srilanka, there are references to Hindu deities like Kālī, Nāga, Śiva, etc. In the famous Temple of the Tooth in Kandy, all the rituals are Hindu. Ven. Soma Thera wants Simhala Buddhists to worship Buddhist deities like Śakra, Brahmā Sahāṁpati and the Four Guardian Gods mentioned in the Sutra Pitaka. But he does not seem to know that these are Hindu deities too! Buddhism everywhere in the world has taken local forms and has survived through adaptation. At one point, the monks of the kingdom of Kotte did try to abolish the *devales* but miserably failed because people wanted the *devales*.

Countering the apologists of the status quo, S. Gardiarachchi of Boralesgamuwa said that if the trend of allowing anything and everything continued, Simhalese Buddhists would never eschew customs like sacrificing goats and chicken to appease one God or the other.

Prof. G.P. **Malalasekera**, Editor-in-chief of the *Encyclopaedia of Buddhism*, spoke on 'Buddhism as a way of life' at the Academy on 24 Feb 1968. He pointed out that Buddhism had no *guru-muṣṭi* or 'iron fist of a Teacher' but was open like the palm. It was a doctrine of reasoning where man is the measurer. It is *ehi-passika* 'come and see' for yourself. *Duḥkha* are the tensions of life, *samādhi* are equality and poise, and *bodhi* or enlightenment is the goal of teaching. Both paving the path and treading the path is our responsibility.

Dr. A.D.T.E. **Perera**, Secretary of the Asian Cultural Organisation of the Ministry of Cultural Affairs, Colombo: "It was a great pleasure and privilege to have been able to peruse the first volume of your esteemed journal *Studies in Indo-Asian Art and Culture*, which our President

Prof. G.P. Malalasekera had been kind enough to lend us. I must congratulate you and your energetic collaborators on the high standard of the contributions and the resulting service you have rendered in promoting understanding and appreciation of Oriental Culture.

"With a feeling of fraternity in this respect I have much pleasure in informing you that an institute of similar nature has been set up under the aegis of the Ministry of Cultural Affairs of which I have the fortune of being the Editor cum Secretary. The Secretary to the Ministry is the prime mover of this who too joins me in wishing blessings to your venture.

"We hope to publish an annual journal named *Asian Heritage* with the intent of bringing an international forum for the dissemination of knowledge about the variegated aspects of Asian Culture. In view of this we are pleased to establish cultural links with your Institute to promote possible collaboration" (10 Dec 1972).

"I am very sorry for the delay in acknowledging the recipt of your valuable booklet. It is really interesting. Some of my friends who went through it also seem to have found it interesting. I told them that you are the great scholar son of that great scholar father, Prof. Dr. RaghuVira. They all know well about you and your father through your excellent work—*Comprehensive English-Hindi Dictionary*. In fact that Dictionary has been of great use to us especially in coining Simhalese technical terms in the compilation of our Encyclopaedia.

"I always remember the happy days we spent participating in that historic conference held in Kyoto. Although it was my first visit to Japan it immensely helped me to brush up my knowledge on Japanese culture about which I have been reading through years. My book on Japanese culture, *Cherries and Chrysanthemums*, an award winner, has been translated at the invitation of UNESCO into English under the title of *Land of the Cherry Blossom* for the purpose of distributing it among member states of UNESCO to be translated into some of the Asian languages. It has been translated into Dari of Afghanistan. Now I am seeking for a good publisher of the English version.

"*Cherries and Chrysanthemums* is a small book that presents Japanese culture in a strange and fascinating way. It is especially meant for the general reader who is interested in knowing about the patterns of foreign cultures (Dr. Jayanta Wimalasena, 20 May 1973).

Mongolian Kanjur vols.1–108 were presented to the University of Srilanka, Peradeniya as they were being published.

Dr. Paranavitana published a few articles based on what he fancied as **interlinear texts in inscriptions.** To check his readings I requested Mrs. S. Bandaranaike Prime Minister of Srilanka to send me inked estampages of five inscriptions:

1. The slab of Mahinda IV (Ep. Zey. I no.20)
2. Ellevava Pillar Inscription of Dappula IV (Ep. Zey. V no.35)
3. Inscribed slab No.M III in the Anuradhapura Museum

4. Inscribed Pillar now standing at the foot of the flight of steps (left side) ascending the Bo Maluva at Panduvasnuvara
5. Rock Inscription at Rajagala (No.42 of Appendix I in the Annual Report of the Archaeological Survey of Ceylon for 1961–62)

I shall be grateful to Your Excellency to have these invaluable records of our historic ties.

Alongwith is a sketch of Chandraprabha, the Moon Bodhisattva of our Age of Moon Walk (26 Feb 1976).

I got the estampages and checked if there were any interlinear inscriptions. There was no indication of any kind of writing and the interlinear texts were imagination.

Sāmanera **Kuṣāṇ Mañjuśrī** of Srilanka came to discuss **Buddhist iconography** across centuries and in the vastness of Asian lands on 12 Jan 1979. A man of many dimensions he was exploring the puzzling diversity of Buddhist iconography. The *National Herald* (20 Oct 1980) wrote of him: "He is 80", says his wife "No, only 79." Protests a feeble voice from my right. It is the voice of Mr. L.T.P. Manjushri, a writer, a painter and a Magsaysay award winner. And if all that is not enough he is an authority on Tibetan art. Listening to the Srilanka-born Mr. Manjushri, one is transported to a remote past of Richard Madhusudan Dutt or the early days of Gurudev Tagore when one could have all things beautiful in art and literature.

What took a Buddhist monk from Srilanka to Santiniketan was the thirst for knowledge of oriental culture . "I went there to study Chinese in 1932. There I saw Gurudev's wife painting and I was inspired. Madhusudan Dutt's Meghnath and Nandalal Bose had a great influence on me. I took to painting and also learnt Bengali," said a frail Manjushri. A great admirer of the Bengali language, he goes into raptures reciting old Bengali poetry or quoting passages from classics. He has written a book on *Symbolic Literature in Bengali*.

Mr. Manjushri claims that the sentimentality in usage in Bengali and the Simhalese language, dates back to 200 BC. Mr. Manjushri recalls seeing Mrs. Indira Gandhi at Santiniketan. Asked if he would meet her now. Mr. Manjushri replied: "Why should I waste her time and what will I gain from a few minutes unless I can sit with her for a long time."

If Santiniketan and the Bengali language left such a deep impression, so did the art of Sikkim and its religious traditions. After studying Sikkimese and Tibetan art from artist Tashita Lama in 1930 in Gangtok he went to Sikkim once again in 1937 and then to Tibet. "I fell in love with Tibet where the message of spiritual culture of the medieval saints still exists. People there look at life like a dream."

Deeply moved by the country of the Lamas, where nature reigned supreme he took to painting. He now paints plastic murals and water colours. Six years in Santiniketan and a year in Sikkim turned Manjushri into a sensitive and beautiful painter of temple murals. After his return to Gotami Vihara in Colombo, he busied himself in painting. In 1943 Manjushri formed the

43 Group—a group of modernist painters. One of the members was George Keyt. Two years later Manjushri held a solo exhibition of his temple murals and originals. The same year he received an invitation from Sir Herbert Reed to hold his exhibition in London.

Manjushri's son Rev. Khushan is also a painter. So are his two daughters. At present, Manjushri is busy writing the history of Ceylon from 200 BC onwards.

Mr. Manjushri has held a number of exhibitions in Srilanka, solo and jointly with his son. He was in Delhi to hold an exhibition of his paintings under the auspices of the ICCR.

Comparative symbolism of Himalayan and Simhalese art. The painter L.T.P. Manjusri, an authority on Tibetan art, an admirer of Bengali poetry, who stayed with Gurudeva Rabindranath Tagore, came on a pilgrimage to India to seek all things beautiful in art and literature. His son Rev. Kushan is an acknowledged expert on Buddhist iconography, specially in its rich Lamaist expression. Both Mr. L.T.P. Manjusri and Rev. Kushan visited the Academy to acquaint themselves with the researches on Buddhist iconography in its immensity and abstraction (1980).

The Bern Historical Museum, Bern has a ms. of the Simhalese commentary on the **Amarakośa** in 329 pages. I requested its photocopy, but Dr. U. Schmid of the Department of Ethnography wrote that "a photographic order of this importance is beyond the possibility of our laboratory" (8 Mar 1977).

Cultural contacts between Indonesia and Srilanka were studied on the basis of annals and the Ratu Boko Inscription of 792 CE. The Simhalese text Nikāyasaṅgraha throws unexpected light on this inscription of the eighth century. I wrote an extensive article which has attracted considerable attention in Indonesia. Dr. Ed Travis from Irian Jaya writes: "I have just received copies of your two articles, 'Cultural Contacts of Indonesia and Srilanka' and 'Rare Indian Manuscripts in Asian Countries'. On behalf of the linguistics committee of the Indonesia Branch of the Summer Institute of Linguistics, I should like to express appreciation for the gift of these articles. I have sent these materials to our technical library in Jayapura where they will be available to our field linguists" (1980).

Abhayagiri-vihāra and the origins of Sino-Javanese esoteric Buddhism. Dr. Jeffrey Roger Sundberg of Tucson, USA worked on a Siddham inscription commemorating the foundation of a branch of the Abhayagiri-vihara of Srilanka in Java. The Director sent him materials on this Kĕlurak inscription and its new interpretations. His researches were published in the *Bijdragen tot de Taal-, Land- en Volkenkunde* 2004:160.95–123. He wrote: "As a preface to this essay, I wish to offer a word of thanks to Professor RaghuVira and his family whose ambitious Śatapiṭaka Series is the source of a scholarly Indological feast and has helped to recover memories of a lost world."

Visit to Srilanka. I visited Srilanka for a week (9–16 Nov 1980) on the invitation of the Ministry of Cultural Affairs, Government of Srilanka, Colombo. Saw the major historic monuments of Buddhism, archaeological sites, museums, monasteries, universities, research institutions, libraries and met scholars and monk savants.

8 Nov 1980. Left Delhi at 6.20 am and reached Chennai at 2.30 pm. Palms, huts and cocks along the seashore of Chennai and the undraped dark body of a young beauty reminded me of Maṇimekhalā of Cambodia and Loro Kidul of Indonesia. The Tamil sign boards like மீனாம் பாக்கம் showed that a superscript dot denotes devocalisation. It has been taken by the Thai script. The *tshad* or syllabic dot in Tibetan also denotes devocalisation and is from Tamil; རིནཆེན *rin.chen 'ratna'*. In Old Javanese *bhikṣu* is *viku* (*bhikkhu>biku>viku*). It comes from Tamil. In Tamil bank is written *vaṅki* (v = b), *tribhaṅga* is written *tivaṅka*.

9 Nov 1980. Left Chennai at 10.15 am. Was received by Prof. Vimaladharma who taught Hindi. Srilankan boys and girls are fond of Hindi music and learn Hindi therefore. He was also broadcasting in Hindi from Radio Ceylon.

Paid a visit to the **Museum**. Saw 12th century images of Indra (east), Yama (south), Varuṇa (west), Nairṛti (SW) which had come from South India. The Caturmahārājika or regents in the four quarters are called *satara-varaṁ devivaru* (*satara* 'four', *varaṁ* 'powerful', *varu* 'sign of plural'). A granite statuette of Lord Buddha with strong influence of Gandhara and Amarāvatī. Tārā from Trincomalee (Tirukonamalai) of the 7–8th century. The moonstones at the entrance are *sanda-kada pahana* ('candra-half pāṣāṇa') or *ardhacandra pāṣāṇa* or crescent-like stones. They are decorated with a horse, lion, bull and elephant. A stone railing from Abhayagiri was similar to those in Sanchi. Anaṅga 'Cupid' with a sugarcane bow and sugarcane arrow. The musical instrument *shahnai* is *horene* in Simhala. The present government of *dharmiṣṭha samāja* has led to the development of economic and agricultural sectors, and also to vegetarianism and spiritual blossoming. Four deva figures from the Tivanka Pillimagē (*pratimāgṛha*) Pollonnaruva of the 12th century. Prof. Vimaladharma was telling me Simhala equivalents of English words, e.g. B.A. *śāstravedī*, examination *vibhāga*.

Hindi was taught only at the Kelaniya University. It had a hundred students. The tradition in the Kelaniya monastery is that Lord Buddha came here on the full-moon day of the *pauṣa* month. Mahāvaṁsa says that King Maniakkhika invited Lord Buddha. Inscription E2 says that Lord Buddha bathed in the Kelaniya river. This day is celebrated as per tradition (*perahāra < paripāṭī*) on the full moon day in January with eighty caprisoned elephants and thousand dancers and drummers. There is a path of circumambulation (*pradakṣiṇā*) around the monastery. Its hall for preaching is called *dharmaśālā*. The ashes of Mahatma Gandhi were immersed in the Kelaniya river. All the stones of the original Kelaniya monastery were carried away by the Portuguese to build the fortress, or thrown into the river. All the pillars were broken by the Portuguese. Only the stupa has survived. The urinal is 1600 years, the Bodhi tree 600 years and the murals 300 years old.

Saw the palace (*devālaya*) of Vibhīṣaṇa.

The stupas are in the shape of (i) a heap of grain (*dhānya-rāśi*), (ii) or of a bell (*ghaṇṭākāra*), (iii) or of a bubble (*bubbulākāra*).

10 Nov 1980. Met the Archaeological Commissioner Dr. Saddhamangala Karuṇaratne and the Epigraphical Assistant Mrs. Malini Dias. Mr. Prematilaka was working on inscriptions. Two volumes of the *Inscriptions of Ceylon* had appeared: vol.1 (3rd cent. BC–1st cent. CE), vol.2 (1st cent. CE–3rd cent. CE). There are inscriptions in Nagari. They converse among themselves only in Simhala. The word for secretary *lekam* comes from the Kandy period. Met Minister Hurulle who belongs to the Bodhāhāra-vaṁsa, one of the families who brought the Bo tree under the leadership of Saṅghamitrā. His maternal uncle was a member of the Committee for the Protection of the Bodhi Tree.

Stayed at the Asmara Guest House in Kandy. The driver of my car offered money at the Vishnu Devale. The greenery all around, swaying cocoanut palms, rice fields, banners of palm leaves were fluttering to welcome the President of Srilanka. Mr. Panawatta, Asstt Curator of the National Museum, guided me across the galleries. The flames over the uṣṇīṣa of an image are termed *sira-sputa* 'head-leaf'. Maitreya in a makara toraṇa from the Kandyan period. Antique ola-charm (*yantra*, 35.181.185). The bhūmisparśa-mudrā is not found in Srilanka. Soapnut berry is *penala*, and the salutation is *ayu bovan* 'live long' (**चिरं जीव**). All the palmleaf manuscripts in the Museum are catalogued. All the Twentyfour Buddhas are in abhaya and varada mudrās: Dīpaṅkara, Kauṇḍinya, Maṅgala, Sumana, Revata, Sobhita, Anomadassī, Paduma, Nārada, Padumuttara, Sumedha, Sujāta, Piyadassī, Attadassī, Dhammadassī, Siddhārtha, Tissa, Pussa, Vipassī, Sikhī, Vessabhu, Kakusanda, Konadam, and Kassapa.

Visited the Dalada Maligawa or **Temple of the Tooth**. Dalada is *dāṭhā-dhātu*. The High Priest of the Asgiriya chapter Ven. Palipana Chandananda said: it is the tooth with which Lord Buddha uttered every word. It is the Dhamma.

11 Nov 1980. The Embekke Devale was a 14/15th century temple of Kārttikeya. It was the audience hall of the Gampola kings and has the finest wood carvings in Srilanka. Gadala-deniya-rāja-mahāvihāra was the major seat of learning during the Gampola period. *Deniya* means 'sloping land'. The monk was very old, but there were young bhikkhus. The statue of Lord Buddha was of the 14th century. At the entrance was Vishnu Devale (*devālaya*). The central image was flanked by Four Buddhas: two on the right and two on the left. The halo of Lord Buddha had eight protruding devas.

The sculptures in Gal Vihara at Polonnaruva showed Tantric influences (*University of Ceylon Review* 1960:18.50–66).

The lexicon Simhala Nāmāvaliya was interesting and should be compared to the Javanese lexical texts Daśanāma.

The **Aluvihara Cave** shows the writing down of the Pali Tripiṭaka by Kuntagatta Tissa. It is a modern three-dimensional representation. The Aluvihara Museum had a nirvāṇa image with Viṣṇu near the head of Lord Buddha, with Twelve-armed Six-faced Kārttikeya and Gaṇeśa near the feet. It had palmleaf manuscripts and some inscriptions in Brahmi.

Nalanda is the only Tantric monument in the exact centre of Srilanka. Prof. Paranavitana has identified Jambhala and Hayagrīva(?). No inscription was discovered.

Reached **Sigiriya** at 6.45 pm in torrential rain, darkness all round and invisile roads. It was the western city with royal gardens and common people lived in the eastern city. Bell had discovered a Roman coin and parts of an amohora.

13 Nov 1980. Reached **Mihintale** at 9.00 am. It is the sacred hill to the east of Anurādhapura and perpetuates the memory of Mahinda Thera the son of Emperor Aśoka who came to Srilanka in the reign of Devānāṁpiya Tissa (307–267 BC). Mihintale is the Pali word Mahinda-tthala, and is also known as Ambatthala and Missaka. Mahinda addressed King Tissa from the top of the mountain. This event is represented in the vihāras of Kandy. Mahāsāye or Mihindu Säya enshrines the ashes of Mahinda (EBu.6 pl.44) and has been completely reconstructed as a modern stupa. *Säya* is derived from caitya. A stairway of 1840 steps leads the pilgrim to the summit of the mountain. The Kaludiya-pokuṇa is a bathing tank. The vāhalkaḍas or altars at the cardinal points of the stūpa were profusely ornamented and were originally painted in colours traces of which are visible. Saw the Kaṇṭaka-cetiya the earliest religious monument. It is traditionally named Giribhaṇḍa, Brāhmī inscriptions were found on a rock nearby. The paintings of the cetiya are preserved in the Museum. The gates of the cetiya have an elephant on the east, a bull on the south, a horse on the west, and a lion on the north.

Visited the **Anuradhapura** Museum. A statue of Lord Buddha from the stone railing of Maradan-kastavale. Model of the Thūpārāma Vatadāgē, the first historical stupa of Srilanka. Original relic chamber of the dāgaba east of Kantaka cetiya of Mihintale. Paintings of the 11th century from the relic chamber of the Mahiyangana Dāgaba. A 6th century bronze statue of Vajrasattva holding a vajra in the right hand, from Mädirigiriya. Mālyā of the 8th century from Anuradhapura. Viśvavajra from Pācīna-tissa Pabbata Vihara in Anuradhapura. Ashes of King Datugamunu. A 4/5th century classic example of ancient Simhala sculpture: samādhi-Buddha. Model of the Ruan-veli sāya 'golden sand caitya' is bubble-shaped (*bubbulākāra*) from the Mahāvihāra. A Roman chariot with four horses discovered from the ancient seaport Mahātittha Tirukotisvaram, now known as Mantota. A module is called *mātirirūpa* in Simhala.

Saw some sites in the sacred city of Anuradhapura. (i) Abhayagiri monastery built by King Vaṭṭagāmaṇī Abhaya in the first century AD. The guardian Bhairavas had not been excavated. Vast ruins of the Abhayagiri. Western monasteries of the Pāṁsukūlika monks who separated from

Abhayagiri around the 8th century. The oldest tank Tissa-veva (*veva* = *vāpī*); (ii) Twin Baths (Kuṭṭam Pokuṇa) for the monks of the Abhayagiri monastery; (iii) Jetavana shrine built by King Mahāsena in the 4th century in the precincts of the Mahāvihāra. It has the best moonstone. Shrine of the 8/10th century. Jetavana was being restored under the Srilanka Cultural Triangle with the help of UNESCO. It will be 400 ft high, the largest stupa in the world; (iv) Thūpārāma built by King Devānāmpiya Tissa in the 3rd century BC. The first historical stupa of Srilanka. Ancient pillars were scattered all over the area; (v) Isuru-muniya shrine (Skt. Īśvara-muni) had four amorous sculptures; (vi) Vessagiri (Skt. Vaiśyagiri) monastery on top of a boulder. Belongs to an early period.

Visited the colossal image (38 ft 10 in) of the Buddha at the **Avukana** monastic site. Five bronze images were found in a cavity at the back of the lotus pedestal, six feet below the feet of the image. The central figure is a four-faced four-armed Brahmā on a tortorise with guardians of the four directions: Indra (east), Yama (south), Varuṇa (west) and Kubera (north). Brahmā is *sahāṁpati* 'lord of the earth' attended by the four dikpālas, and transcending the world is *devātideva* Buddha. He belongs to the Avataṁsaka tradition whose Supreme Buddha is Rocana (in Buddhabhadra's Chinese translation) or Vairocana (in Śikṣānanda's Chinese translation). The Gaṇḍavyūha calls him *abhyucca-deva* or colossal Deva. Avukana is Avagāna of Varāhamihira who are modern Afghans.

Some additions to the foregoing account.

I photographed some important sculptures at the National Museum, Colombo and purchased their research publications. Visited the Kelaniya monastery to study the neo-Classical mural paintings. The Assistant Commissioner of Archaeology Mr. R.B. Nugegoda accompanied me to Embekke, Gadaladeniya and Lankatilaka temples, Aluvihara Pothgul Vihara, Dambulla Rock Temples, Sigiriya, Polonnaruva and Anurādhapura. Prof. Anuradha Seneviratna of the University of Peradeniya presented a palmleaf manuscript of the Rājāvaliya chronicle. At Kandy I purchased missing issues of the *Bodhi Leaves* and *Wheel Publications* of the Buddhist Publication Society to complete my sets. I availed of this opportunity to complete the set of *Journal of the Royal Asiatic Society, Ceylon Branch* by purchasing all the available back issues. The Minister of Culture Mr. E.L.B. Hurulle presented a set of the Pali Tripiṭaka and 15 fascicles of the *Etymological Simhala English Dictionary* on the eve of my return to India. I collected source materials on Vetullda monuments like Abhayagiri and their Sanskrit inscriptions in Nāgarī script. The Vetullavādins had relations with Gandhāra, Indonesia, and China; and their influence on the evolution of vajrayāna deserves detailed study.

Saw the National Museum and Kelanniya monastery at Colombo. Visited the University at Peradeniya, Dalada Maligawa, Museum, Centre for Arts and Crafts, Embekke, Gadaladeniya and Lankatilaka monasteries. Left for Aluvihara, Matale, Rock temple of Dambulla, and Sigiriya. Toured the ruined cities of Polonnaruwa, Anuradhapura, Sri Mahabodhi Temple.

The Museum at Colombo had the Four Lokapālas Dhṛtarāṣṭra, Virūḍhaka, Virūpākṣa and Vaiśravaṇa (called *satara varaṁdevivaru* in Simhala) as well as Indra, Yama, Nairṛta and Varuṇa. The four Deva figures had been found at Tivanka Pilimagē, Polonnaruva. *Tivaṅka* is *tribhaṅga*, and *pilimagē* is *pratimā-gṛha*. Writing *v* in place of *b* and *bh* is due to their absence in the Tamil script. The Old Javanese *viku* (= bhikṣu) is also derived from Tamil. All the stones of the Kelaniya monastery were carried away by the Portuguese to build their fortress. All the pillars were broken and thrown in the river. Only its stupa survives. The epigraphist Prematilaka said that there quite a few inscriptions in Nagari script. Minister Hurulle belongs to the Bodhāhāra-vaṁsa, one of the families who brought the Bodhi tree under the leadership of Saṅghamitrā. His maternal uncle is a member of the Bodhi Tree Protection Committee. People converse among themselves only in Simhala language. The flames over the uṣṇīṣa of images is called *sirasputa* (head-leaf). The Dalada Maligawa or Temple of the Tooth Relic is managed by the Mahanayuka Theros of the Malwatta and Asgiriya chapters and a layman (then Minister of State for Justice Dr. Nissanka Wijerature). Venerable Palipana Chandanarda the High Priest of the Asgiriya chapter said to me: "it is the tooth with which Lord Buddha ultered every word. It is the Dhamma". All the Twentyfour Buddhas were in abhaya and varada mudrā.

In March 1987, Mahanuwara the original name of **Kandy** was revived. Kandy is the second largest city and a tourist resort. Kandy is a short form of 'Kande uda Rata' meaning 'the city on the hill'. English colonists had shortened it to Kandy in the 18th century.

14 Nov 1980. Went to bookshops to complete the collection of books on the culture and history, art and archaeology of Srilanka.

15 Nov 1980. Returned to Delhi via Chennai.

INDIA AND INDONESIA

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Buddhist centre in Indonesia. Mrs. Tjoa Hin Hoey, Vice-President of the Sam Kauw Federation, Jakarta wrote an article long long ago that devout Chinese Buddhists built many temples throughout Indonesia. To cite her: The Theosophical Society of Indonesia kept Buddhism alive. But not until the year 1932, with the arrival of the Ven. Bhikkhu Narada MahaThera of Srilanka was a Buddhist Society established. Bhikkhu Narada Thera also brought a sapling of the Bodhi Tree and planted it at Borobodur, which is still flourishing.

"Since 1932, the works of Duta Dharma have been receiving marked attention and there has been a revival of Buddhism. In World War II all activities stopped. The first translation of the "Life and Teachings of Lord Buddha," was done by my father, the late Mr. Kwee Vek Hoay who became the first president of the Buddhist Society in Jakarta. It was printed in 1932 in the Indonesian language.

"During the Japanese occupation, all Buddhist activities were at a standstill. But silently we worked in groups and translated many Buddhist books into the Indonesian language.

"In 1952 my father, a devout Buddhist scholar who had returned after studying at the University of Groningen, Holland, entered the monastic order of Buddhism in Rangoon, and was ordained Bhikkhu in 1954, by the name of Bhikkhu Ashin Jinarakkhita.

"He became very active in the Duta Dharma, touring throughout Indonesia, to spread the Buddha Dharma among the people.

"An audience of at least 2,600 people attended his sermons in more than 30 towns, and at one time 6,000 congregated to hear the Bhikkhu's talk on the teachings of Lord Buddha. Now we have about 100,000 Buddhists in Indonesia.

"A devoted Buddhist Upasaka, Goei Thwan Ling, from Samarang, Middle Java, donated 800 acres of land for a Buddhist centre in Indonesia. Part of the land has been cultivated for orange, mango and pineapple groves so that the institution can be self-supporting. We are planning to build a vihara and a committee has been formed to raise funds. It is expected to cost 5,000,000 rupias."

Minister M.R.A. Baig, Legation of India, Manila received six copies of *Sanskrit in Indonesia* which he distributed among savants and institutions in the **Philippines**: "In view of the age-old connections between the Philippines and India brought out in the chapter entitled *Philippine Languages* on page 52, this book has created great local interest. I am sending you a book headed *Philippine Saga* and would draw your attention to pages 17 to 28 in which old Philippine connections with India are well brought out.

"Due to the policies of colonial rulers, all memories of the past have been systematically effaced and many Filipinos believe that their history that amounts to anything commences with the landing of Magellan and that before that event they were in an aboriginal and pagan state from which they were rescued by the blessings of the Spanish and the Catholic Church. Few, if any, have any concept of the richness of the Indian culture and its religious and spiritual aspects that existed before the Spanish era. It is also a fact that none of the countries that formed part of the old Shrivijaya and Majapahit empires have been able to produce historians of any note and if this era is to be resurrected the onus seems to fall on India" (26 Mar 1953).

Dr. P.R. Verzosa of the Centro Escolar University, Manila wrote to Minister Baig: "I am enjoying reading the *Sanskrit in Indonesia* you sent me so kindly yesterday, and as hinted by you, I pinpointed the reading of the pages on the Sanskrit elements in Philippine languages. This is the most valuable work I have come across. The very fact that it is edited in 1952 by a thoroughbred Sanskrit scholar, I may be permitted to say that it tops others" (26 Mar 1953). Dr. Verzosa wrote to me on 7 Apr 1953: "Allow me to congratulate you and your Society on the excellence of your recent publication entitled *Sanskrit in Indonesia* by Dr. J. Gonda, professor of Sanskrit and Indonesian Linguistics, Utrecht, Holland.

"It is the most thorough and scholarly treatise at present extant. Its chapter devoted to the Tagalog language, pp.53–57 is equally useful and informative to us in this country, where the Indian culture and linguistics have recently dawned upon this young country by reason of your active and most understanding diplomat, Sir Dr. Baig. I owe to him the privilege of perusing your book. The last thirty years (plus) my interest in Sanskrit loan words in Tagalog lexicography, has not abated. Your volume bridges the gap of my researches."

Dr. Paul Rodriguez Verzosa requested Mr. Baig on 9 Apr 1953 to study Sanskrit in India: "As reiterated in our previous conversation, I should like to attend classes in Sanskrit and Indian culture under learned scholars in India, in order that I may complete my studies on the influence of Sanskrit upon the Tagalog tongue. My studies along this line were started as early as 1914 in New York City. Due to lack of competant tutors and linguistic facilities, I have finally and formally requested your worthy cooperation along this matter."

Dr. Verzosa wrote to Prof. RaghuVira: "As to myself: my obsession is to learn Sanskrit in connection with my Tagalog linguistics. I started my study in New York City, 1914, but up to the present time I need some more help. Hence I want to meet a good teacher in India. My return to the United States will be forthcoming; and this is the reason I appeal to Dr. Baig to extend me some help to carry out my project. I am equally sure you can help me. I am working on the semantic morphology of Tagalog and your book *Sanskrit in Indonesia* is vital in my studies. I wrote to Dr. Lokesh Chandra for a copy.

"Tagalog, according to me, is one of the most wonderful tongues now spoken by human beings. I am glad that you are interested in the teaching of this language in your institution. It was taught in the University of France in the days of Napoleon and also in Leyden University over a hundred years ago. It is now taught at Yale University and Columbia University and two broadcasts in Tagalog are made weekly from New York. Sanskrit words are numerous in Tagalog. I am familiar with many European, American, and Oriental tongues—read and speak—but I am extremely week in the grammatical Sanskrit. Consequently I made my desire manifest to Dr. Baig, to reach India in the shortest time possible. Will you please, indicate means and ways how to study Sanskrit in your country?" (2 May 1953)

Mr. Baig sent a book on the Kalingas to Prof. RaghuVira, who replied to him:

"The book sent by you on the 'Kalingas' is most fascinating. While the name is definitely India, it is clear that the tribe has not had sufficient Indian contact. On page 30 and elsewhere I find a very signifícient term 'pangat' in the sense of rank. This is an Indian word and appears elsewhere also in the Pacific island. The kinship grouping deserves careful study. Pangat is the most influencial class endowed with political functions. Looking at the glossary, I find an important legal and religious term *sapata*, meaning an 'oath'. It is a very ancient Indian term. Some superstitions are Indian. On page 109 one reads: If somebody sneezes, the agent leaves bowl on the floor, the seller and party go home, and the deal is off" (21 July 1953).

Charles O. Houston Jr. of the *Journal of East Asiatic Studies* of the University of Manila: "*Sanskrit in Indonesia* by Dr. Gonda, was reviewed by the undersigned in the last issue of our Journal. As I am not a linguist, the review is general at best. However, in a succeeding number I hope to have quite an extensive review by a young American linguist specializing in the languages derived from Sanskrit. He is at present engaged in a study of some pagan people inhabiting the island of Mindoro here in the Philippines (Hanunoo particularly) and has recently published a word list and vocabulary of that people's language" (16 July 1953).

Prof. E. Arseino Manuel, Department of Anthropology, University of the Philippines, Quezon City wrote to me: "May I ask you to recommend some authoritative books on Indian Culture, folk music, folk dance, folk games, folklore, numismatics, and archaeology? You could include works by Indian and foreign authors. If availability could be indicated, this information would be useful.

"Do you have any idea how old coinage was in India? The term rupee seems to be an anglicized form of Hindi *rūpiyah* which in turn is derived from Sanskrit *rūpya*. Is this correct? How long ago was paper money used in India" (29 Mar 1950).

Prof. RaghuVira to Minister Baig: "I am obliged for having sent me the thesis of Maria Tordesillas Velssco on the influence of Hindu culture on Visayan folklore. Kindly convey my congratulations to the lady, who has ventured into this field. I have glanced through the thesis and have had pleasant impressions of the devotion that has been put into the work by its author.

"Let us hope that the author continues to persue her study of India. From the bibliography one can see the limit that was imposed upon the author by the paucity of literature. As you know Indian studies are vast and they need a life time, in whatever direction one may choose to work" (29 Oct 1954).

Śatapiṭaka. Minister for Foreign Affairs (Menteri Luar Negeri) Roeslan Abdulgani wrote to Prof. RaghuVira on 17 Jan 1957:

"Thank you for inviting me to the inauguration of Śatapiṭaka. Unfortunately, the invitation has just reached me, otherwise of course I would have replied much earlier.

"I have read your explanation of Śatapiṭaka with very great interest. Such a scheme can, I am fully convinced, play a most important part in making the new generation of Asians aware and proud of their great history. In doing this, it can have a profound and wholly beneficial effect on the future. Further, it can serve to introduce our great legacy of Asian literature to other nations, both inside and outside Asia, and thus add greatly to humanity's stock of self-wisdom and knowledge.

"I am looking forward to the publications, and send my warmest congratulations and best wishes for this new venture."

Bhujaṅga. Wrote to Prof. Gonda on 4 Apr 1969: In verse 4 of the Inscription of Phnom Bantey Nan (*Inscriptions du Cambodge* 2:203) the word *mahānāga* occurs in the sense of an 'eminent professor'. While its basic connotation is 'a big elephant', by semantic transference it has acquired the new sense of a big professor. It semantic development is parallel to *bhujaṅga* in Old Javanese.

Dr. R. Goris, of the Faculty of Arts, University of Indonesia, Singaraja (Bali) sent additional material for **Prasasti Bali** Part I vol.1. It is reproduced here:

abhyāgata
ācārya
adhikaraṇa
ahoraga[1]
ahorātri
ājñālaṅghana
ākāra[2]
anādi
anantaśakti
aṇḍabhuwana
aṅśa
anumoda
aṣṭakāya[3]
aṣṭakula[4]
asuji
asura
aśwa
balakṣaya
bañcana
bhaṇḍihalādi
bantên (bali)
bhari?[5]
b(h)arya[6]
brahmacakṣu
brahmawangsa
bṛsi
cabya[7]
cakṣu
chala
candrāditya
caru
caturaśra
caturdaśi
caturdeśa
caturthī
catuṣpatha
catwāri
dakṣiṇā
dharmadāyadya
dharmana?

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[1] From *ahi* + *uraga*; meaning serpent, in the *śapatha*.

[2] In edicts *sākāra* the entire (complete) ....; the entire distance (term).

[3] title of a village official.

[4] as 3.

[5] meaning unclear, see 6.

[6] meaning unclear, *not* = *bhāryā* = wife: frequently *bharya sila molah ulah* (also in Airlangga-edicts, e.g. OJO. Br. 60, VO 7).

[7] = Skt. *cawyā* (*Capsium frutescens L.* = *C. minimum* Roxb.)

dharmānumoda
daśamī
dhataki[8]
dāyadya
deśāntara
dewadāsa
dewakarma
dewāśraya
drākṣiddha[9]
dūradarśana
durbala
Durgādewī
dwādaśī
gamya[10]
ghātaka
gatarasa
gomukha
ghori (ghoṭikā)[11]
grāma
guṇadoṣa
guru mandi (-wandi)
haraka
hasba (haswa) = aśwa
kiraṇa
kṛtya
kṣaṇika
kṣaya II[12]
kṣina
kulasambandha
kuluma?[13]
lagna = nagna
langghana
lokapāla
madhyastha
mahābantên
mahābhara
mahāguru
mahānawamī
mahāpātaka
maharoga
mahāṛṣi = Skt. maharṣi
maṅgala
manu = man, mankind
marma
mās
māṣaka
mūlaphala
nakṣatra
nawamī
nirantara
nistura = Skt. niṣṭhura
pādacapala
padaha 'drum'
paḍahi 'kettle drum'
pakṣa I
phalguṇa
phalli = phala?
pañcadaśī
pañcamī
pāpasaṅsāra
parāśraya
parigi = parikhā[14]
parimaṇḍala
paripūrṇa
pātrakasih[15]
pawana
pīḍita
pipakan?[16]
phira[17]
piśāca
prabhāta rajanī
pracāra
pradaya?[18]
prakula
prapanna
prāpta
prataya lali?[19]
pratibaddha
pratibandha
pratikāya[20]
pratipāda
pratiwādaka
prekṣa
preta
punah
punarukta
pūrwābhyāsa
pūrwasthiti
pusita (Skt. poṣita?)
putradewata
putrasantāna
rājabhūta
rājadhāni
rājakārya
rakta (nakta = night)
rasuna[21]

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[8] name of a tree and its fruits acc. to PW III 931 = *Grislea tomentosa* Roxb—this name not in de Clercq, *Plantkundig Woordenboek* N.I. (2e druk, 1927). de Clearcq gives: no.568 djatake = *Bouea macrophylia* Griff.

[9] Skt. *drākṣa* + *sīdhu* = arak.

[10] In the edicts with the meaning of *a*-gamya.

[11] *ghori* meaning mare, cf. Hindi *ghoṛī*.[5]

[12] *kṣaya* I = loss, destruction; *kṣaya* II = dwelling place in the expression *ūna-kṣaya* = short of dwelling place.

[13] a kind of lake-fish.

[14] *parigi* means: drive, sweep; *glacis*; and is still in use.

[15] From *pātra*? + *kasih*; meaning to beseech, to beg.

[16] from Skt? meaning ginger; de Clerq *Zingiber officinale* Rose.

[17] In the śapatha, meaning serpent. Not in PW.

[18] = to command.

[19] *prataya* in Bal. edicts in a series of cultic buildings and sanctuaries.

[20] a village official.

[21] Skt. *rasuna* = *Allium ascalonium* L; *laśuna* = *Allium sativum*. In Indonesian languages the words: *kesuna, ajasun, lasuna* are mixed up.

raya II[22]
ṣaḍwāra
Ṣaḍ Wināyaka
saha
śaiwa
śaiwadhani[23]
śālā
salupika, śilpika
samagri
samānanā
sambega
samīpa
samprasāra
sāmya
śanaiścara
sanāt
sanmata
sanmuka
saptawāra
śarintên[24]
sarwaphala
sarwaswa
sarwopāya
ṣaṣti
sata'a[25]
śata sahasra daśa
satorsi
satra = hospitium
siddhu = Skt. sīdhu
sintabhaya[27]
śiwāmbha
snahan = saṁnāha?
śrāwaṇa I
śrawaṇa II
sukha duhkha
śukla
sulakṣaṇa
śulpika = śilpika
Sumeru
supratibaddha
sutantra
swamipramana
swasti
talaga Skt. taḍāga
talahara?
tāmbrabhājana
tanaya
tapana
taraṅga
tāwat
trāsa
trayodaśi
trini
tṛtīya
triwāra
tyakṣu[28]
ubhayadharma
unakṣaya, *see* kṣaya
upādhyāya
uparata[29]
urdhwam adhah
usāna
usta[30]
wadhaka
wajantika?
wākcapala
walawada?[31]
wandāmi[32]
wariga
yajña I
yajñamāna
yathākṛtya
yathāśakti
yathāsambhawa
yāwat (tāwat)

Punyatmaja Oka: "**Sharada Rani** and Sudarshana Devi will be the first Indians blessed by Balinese people, or rather by Indonesians as a whole, because of their theses on **Classical Indonesian literature**. The most striking event is that both of them are ladies (*wanita*). Even in Indonesia up to this very time there is not a single girl research student who has done any work on Kawi ... So your wife and sister must be the first ladies in the world who write theses on Jawa Kuna for doctorate... I never forget to thank your family for their love of our culture which is indebted to and owes much to Bharatawarsa culture and spirituality" (12 Aug 1956).

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[22] from Skt. *rāyaḥ*, plur. of *rāi*: *rāya timah* = tin goods.

[23] = Skt. *śewadhi-dhānī*.

[24] from Skt. *śarīra*.

[25] = false; Skt. *śaṭha*, also in *dramatic* roles, a special theatrical *character*.

[26] = Skt. *satya* + *rasa*, cf. *satyawādin*.

[27] meaning uncertain: in context with people (*ṣata'a* = *śaṭha* see no.25), who rape married wives—a crime alleged to royal officials, sleeping in the village. Has *sinta* connexion with sītā = the faithful wife?

[28] *tyakṣu* is a reinterpretation of Skt. *cakṣu* (spy, etc) as *t-i-aksu*, and so in Bal. *taksu*: the divine eye, the witness.

[29] in the ed. = deceased, defunct, esp. of bhikṣu.

[30] Skt. *uṣṭar, uṣṭra* = water-buffalo.

[31] Skt.? not in PW; in ed *kêḍi* = hermaphrodite

[32] in ed = spokesman.

Sharada Rani and myself, Sudarshana and her husband Dr. G.D. Singhal left for **Europe** by Lloyd Triestino M.V. Victoria on 28 Dec 1956. Crossed Karachi (Pakistan, 30 Dec), Mogadiscio (Italian Somaliland, 3 Jan 1957), Mombasa (Kenya, 5 Jan), Capetown (Union of South Africa, 11 Jan), Dakar (French West Africa, 20 Jan), Naples (Italy, 25 Jan). We were to stay in the Netherlands at the house of Mr. Vinkenborg in Bilthoven. In the ship I studied Grønbech's grammar of Mongolian. Father wrote on 2 Jan 1957 that five boxes of xylographs, statues and thaṅkas have reached Delhi after an eager waiting of an year. Could not resist opening them and spent the whole night taking them out carefully. Clay statues and delicate images were in perfect condition as they had been given a rich peadding of grass. These statues were sculpted under the care of incarnate Lamas who sanctify the clay by reciting dhāraṇī-mantras, dig out fragrant and holy herbs on auspicious days, and mix the clay and herbs to make the images. Seven thaṅkas shining with gold and ink of different jewels have the finest line clear. Father had received a letter from Owen Lattimore that he will come to Delhi. Father started work on the Sārasamuccaya.

Prof. RaghuVira used to go to the Mongolian Ambassador to discuss the culture of India. One day my sister Sushama went with him and the Ambassador said: you should follow your father, study Mongolian and do research on the Siṁhāsana-dvātriṁśikā which was translated into Mongolian directly from Sanskrit. Father had received the volumes of *Mélanges Asiatique* from 1849 to 1899 which had papers on Sanskrit, Tibetan and Mongolian.

The journey of the ship was neither comfortable nor delightful, though our ship Victoria was the best among its class. The Western passengers were so fond of meat-eating that the entire ship smelt of meat. The water was loaded with the smell of fish. Rinsing the mouth or washing the dhoti: all stank of fish. The boat rocked and swayed violently near Capetown, once or twice in between and for the last time when we entered the Mediterranean. Everybody was vomitting, I had no nausea, but pain in the stomach. We started the cooking of Indian meals in the ship. All the Indians were happy to have home meals: two vegetables, chapattis, rice mixed with vegetables. Sudarshana could not go into the kitchen which was a stinking butcherhouse. Sharada and a Mrs. Jain did all the cooking for thirty plus people.

Left Mombasa for Capetown. A grand carnival was held while crossing the equator: spraying colour, breaking eggs on the head, throwing people in the swimming pool, and so on: very much like our Holi festival. Reached Capetown on the evening of 11 Jan 1957: strolled for a few hours in the town and saw several Indian shops. A vegetable seller told us that blacks are not allowed on certain roads, parks, cinemas and other places. Met a black while returning to the ship. He said: you are dark, I am dark, we are friends. That very night the ship left for Las Palmas at midnight (12.00 pm).

Saw a small boat with a patient who had been offloaded a ship. Our ship approached the boat and the patient was taken on to the ship. The patient had sailed into the ship and small boat which was rocking violently, all the persons operating wore life jackets and we felt that it may drown into the sea any moment. This scene brought to mind the perilous crossing of the seas in ancient times and the words of Āryaśūra flashed across that the ship staggered and swayed in all violence that tore the hearts of men. The terrors of ancient shipping brought to the fore the indomitable will of sailing persons who pawned their very lives in search of golden islands. We saw the deadly panorama of history in the tiny boat carrying a patient to our large ship.

The ship left Cape Town on 11 Jan 1957 and was being tossed up and down, left and right, and all we ate came out in vomitting. The meals were unappetising. We suffered till the 14th instant and had to approach the management of the ship. Taught the cook to prepare vegetarian Indian meals and they were served to Indian passengers at lunch and dinner. The administration was very sympathetic and helpful. I was tired by the stuffy room, the fish-smelling water for washing the face and bath, and the odour of meat everywhere. The ship was cruising day and night from the 11th to the 21st instant. Sudarshana took part in a fashion-show dressed as an Indian bride and got the second prize. Left Naples by electric train to Rome. Everywhere Sudarshana and Sharada attracted attention by their glowing Indian dress, and everyone greeted them with smiles. Prof. Tucci put us up at a luxurious hotel. Sharada would cook Indian food in their kitchen and the kitchen staff was stunned by the simple roller (बेलन) for making chapatis and was looking at the rolling of chapatis with eyes of wonder. Italian films were very close to the Indian.

Reached Las Palmas on 21 Jan 1957, one of the Canary Islands under Spanish rule. Spent a day walking around. The population is Roman Catholic, Spanish is their language, and centuries old Spanish churches dot the islands. Visited the church where Columbus had prayed on his way to America. There were about 150 Sindhi Indians who have been transoceanic merchants since millennia. That is why the name India is derived from Sindhu (Hindu, Hind, Hindia in Greek where the intial *h* is written as an apostrophe 'Ιυδia). There were another 400 Indians in a nearby town.

Reached Naples at 3.00 pm on 25 Jan 1957. Got tickets to different European countries. Roamed around the city. Ate sweet melon and peanuts from a roaming kiosk, very similar to India. He cut pieces of sweet melon which was specially sweet. Saw old woman wearing blankets, old and modern styles could be seen in Italy. Broken castles and skyscrapers, an age-worn old lady wearing an un-European shawl passing by an ultramodern hotel were in striking contrast. We travelled an hour in a tandem whose horse was unwilling to move and the driven had to thrash him all the while: it was so Indian. Passers by greeted us wondering at the sarees.

Saw the summit of historic Vesuvius on the way. Met fields all along the way, and Latina was a village established on land retrieved from the seas by Mussolini.

We walked out for a stroll on the 26th and reached the residence of Prof. Tucci. He showed his rich collection and around 25 thaṅkas hung on the walls. He had about a hundred of them. He had a large number of icons arranged like a Tibetan altar with rice and water offering in silver bowls. The Tibetan xylographs were stacked nearly up to the ceiling. Next day he sent his student who was working on the mystic poetry of Jaya Shankar Prasad. The University of Rome had 15 students in Sanskrit and 30 in Hindi. Visited the extensive historic monuments, ancient churches and an ultra-modern road said to be the heaven of ladies and the hell of men, because of its exorbitant prices. Saw the residences of poets Keats and Shelley, and the Forum where Mussolini constructed wide avenues to show the grandeur of Classical Rome. The colosseum was majestic and immense inspite of being two millenia ancient. The Roman script of the inscriptions was the same as today: no change. Roman baths: what symbols of luxury.

Prof. Tucci had arranged a luxurious hotel for our stay. Walking along the roads we reached the residence of Prof. Tucci. He was delighted to see us and spoke in Sanskrit in his enthusiasm, and the first question was: what is your father doing? Then he enquired about the progress of my *Tibetan-Sanskrit Dictionary*. He expressed special pleasure that I was including all the words of the Avadāna-kalpalatā which has influenced the Tibetan literary sytle for centuries. The library of Tucci was specially rich for Tibetology. He had all the important research works on Mongolian art and history, Buddhism, and both ancient lexicons and modern dictionaries. Saw about 40 fascicles of a pentaglot dictionary of Chinese, Tibetan, Mongolian, Manchu and Uigur. Saw the Tibetan translation of the Travels of Hsüan-tsang. The original handwritten manuscript is in a library of Tokyo. Tucci found new materials in the Tibetan version, which according to him must have been translated by a Mongol Lama in the 17th century. Prof. Tucci was using the 'Travels' annotated by Japanese scholars who added new insights to Watters' annotations. Saw an illustrated Japanese encyclopaedic work on the ancient monuments of Korea in 15 large volumes of like those on Yunkang. Saw the 150 volumes of Buddhist commentarial works which supplement the Taisho Tripiṭaka. Tucci termed it 'Continued Tripiṭaka'. Saw the Gilgit Ms which were on loan *sine die* to Tucci from Pakistan for as long as he works on them. Saw rows of sumbums of Bu.ston, Tāranātha, all the Dalai and Panchen Lamas, and others. He had a comprehensive collection of historical and āyurvedic Tibetan texts, besides the Lhasa Kanjur, Derge and Narthang Tanjurs. Tucci showed us Sanskrit palmleaf manuscripts from Nepal written with ink, which he had got from the UK. As the economic conditions deteriorate, families of former British functionaries sell their collections of images, paintings, and illustrated manuscripts. Suzuki had presented a set of the Tibetan Kanjur and Tanjur in his facsimile edition of the Peking version. Prof. Tucci had short Sanskrit manuscripts from Tibet. He showed us the 15–20 folios of the Bhāvanākrama of Kamalaśīla whose date he had established. When Prof. Tucci was showing his editions of the Kanjur, I told him that we have the Urga version. He said at once: it is very important because it is not available anywhere else. The Mongolian Lamas are extra careful in editing and also highly learned. It will have some important readings.

We spent two days (27, 28 Jan) watching the ancient monuments of **Rome**. Their splendour and conservation evoke wonder. The Colosseum was really immense and colossal. It gave an idea of the grandeur, might, ferocity and severity of Roman power, who created the linguistic and political paradigms of Europe. Saw the most expensive avenue of Rome, *it paradiso delle signore, il purgatorio dei signori* 'the paradise of women and the purgatory of men'. Prof. Tucci had deputed Anna Maini to show us around. She was fluent in Hindi and was working on mystic

Hindi poets (*chāyāvāda*). She informed us that there were 30 students in Hindi and 10 to 15 in Sanskrit. Received a letter from father dated 29 Jan 1957 in which he discusses the formation of words. आज च्वि के सम्बन्ध में निश्चय हो गया कि इसका प्रयोग वैकल्पिक है—पाणिनि ने स्वयं स्वकरण का प्रयोग किया है, सूत्र है—उपाद्यमः स्वकरणे १.२.५६। स्वकरणं = स्वीकारः। 'भार्यामुपयच्छते' पर बालमनोरमा की व्याख्या है—अस्वस्य सतः स्वत्वेन परिग्रहः स्वकरणशब्देन विलक्षितः। च्वि-प्रत्ययस्तु वैकल्पिकः। ''समर्थानां प्रथमाद्वा'' इत्युक्तेरिति भाष्ये स्पष्टम्॥

I showed Prof. Tucci pictures of H.H. the Dalai Lama at the inauguration of the building of the Academy and he was astonished. Showed the pentalingual Mahāvyutpatti to Prof. Tucci who said that it is a very important work. He was very happy to get the photo copy of the xylograph of 500 Icons, and he assured that he will get from us whatever he wants. He asked what do you need from me. I told him that the President of India presented to Prof. RaghuVira the illustrated edition of the Aṣṭasāhasrikā xylographed by the Shoparkhang printery below the Potala Palace. He said that all the 200 illustrations should be printed, except the Thousand Buddhas. There are works on bījas and their meanings in Tibetan, among which Kloṅ.chen sñiṅ.thig(?) is the most important. It should be compared with *Mantrakośa* printed in India long ago. When I told that we have a number of thaṅkas and one with a Hsi-hsia inscription, he opined that it is very important and deserves to be studied. Prof. Tucci told me what is of special importance to be brought from Ulaanbaatar: the sumbum of Tāranātha, the biographies of the Jibcundampas and their sumbums, the printing lists (*par.tho*) and histories of monasteries (*yig.gnas*). Monasteries had their *yig.chas* for teaching philosophical doctrines: They would be by learned Mongolian Lamas. Prof. Tucci said that ancient objects and manuscripts from Nepal are auctioned in London and he goes to buy them. Prof. Tucci could only film manuscripts in the collections of Rajaguru Hemarāja, Kaiser Sherbahadur, Darbar Library and some personal collections. The collection of Kaiser has about 6000 manuscripts. Tucci had a unique collection of Western books on Nepal. He had the interlinear version of the Avadāna-kalpalatā in Sanskrit and Tibetan xylographed in Lhasa and also an interlinear edition of the Sārasvata grammar. The guide (*gnas.yig*) of the Sa.skya monastery mentions that it which had thousands of images of the Pala period and the Uigur version of the Kanjur. It has some rolls of the Chinese Tripiṭaka of the Yuan period. Tucci has filmed some of them. Tucci wanted to make an index of philosophical terms, place names, names of deities and of other categories in the Derge Tanjur. Dr. Lionello Lanciotti the librarian of the Ismeo showed me the Chinese collection which had 15,000 texts. Academia dei Lincei has Sanskrit manuscripts.

Reached **Bilthoven** on 1 Feb 1957 and stayed with Mr. Vinkenborg the President of the Vegetarian Society. So there was no problem of nauseating smell of meat or of meals. Met Prof. Gonda at his newly established Oriental Institute at the University of Utrecht. He was happy that the Śatapiṭaka began with the Wṛhaspati-tattva and the Ślokāntara both done under his vigilant case. He was writting on 'Relation between Gods and Imperial Powers in the Vedas' which was to be the first publication of the Institute. The second was to be on the Rājasūya by Heestermann. The wife of Heestermann was a Sanskritist and was to be a paranymph in the convocation of both Sharada Rani and Sudarshana Devi. Saw an article on 'snow' by Prof. R.L. Turner (*BSOAS* 1956:18.3) in the library of Prof. Gonda.

Bollée came to see us and said that I spent ten years to teach Greek and Latin at a school. I want to study Veda. He was working on numbers in the Vedic texts. He was inspiring children to study Sanskrit. Two of them were enthusiastic and Bollée was getting children's textbooks for them from India.

Prof. Gonda had kept all the invitations and felicitations we sent him from India. These were to show his students that Devanagari is a modern living script. It is used in daily transactions and should be learnt perfectly for rapid reading.

On the boat we had met Dr. V.V. Rao who was going to the UK to finish his FRCS. He had Sanskrit gramophone records entitled Śiva-Kāmeśvarī and Māye pāhi māṁ, sung by M.L. Vasant Kumari and sold by Columbia Co. D.K. Patamma and G.N. Balasubrahmanyam had sung several stotras on gramophone records. Their list can be got from Mohd. Ibrahim Co, Gramophone Department, Mount Road, Chennai under the names of the singers (not under Sanskrit).

Prof. Gonda used to teach us the OJ. Bhīṣmaparva every Tuesday and Saturday. Our host had several books on vegetarianism and the English journal *Vegetarian News* which had been appearing for 35 years (in 1957). Vegetarian Handbook was an omnibus directory of vegetarian restaurants, institutions, journals, publishing houses and groceries. Met Prof. Kohlbrugge who had done her doctorate on Atharvaveda but had shifted to teaching Persian. Heestermann was teaching Indian archaeology and Hindi. Met Prof. Jahn, the editor of the *Central Asiatic Journal*, who was translating a work of Rashidaldin on Buddhism. Dr. Eringa was teaching OJ via Rāmāyaṇa Kakawin. Saw Wing-tsit Chan, *Religious Trends in Modern China*, in the Chinese section of the Oriental Institute. At the end it describes the supplement to the Chinese Tripiṭaka, and the titles of collections of Buddhist texts.

Went to Wassenaar on 10 Feb to meet Dr. J.M. van Gelder, who was editing the **Mānava-śrauta-sūtra** for the Śatapiṭaka. She was full of enthusiasm inspite of her 63 years. She was doing the śulba-sūtra chapter, which is very different from other śulba texts. The 11th chapter of pariśiṣṭa is on gotra and pravara. Gelder found the book of Prof. Brough very helpful in this chapter. The work will be completed in another year. Prof. Gonda was also having a look. On completion Gelder will write the text in Devanagari.

Father was busy translating the colophons of the Mongolian Kanjur and making his *Mongol-Sanskrit Dictionary*. The Government of Bihar had sent a list of 2000 linguistic terms in which the Hindi equivalents were cited from the books of Baburam Saksena, Dhirendra, Suniti Kumar, Shyamsundardas and others. In the third column the suggestions of the Patna Committee and the fourth column was for the final equivalent by Prof. RaghuVira. Finally, it was revised with Webster's dictionary.

The Akademia Nauk of the Soviet Union sent four large crates of microfilms and photographs of manuscripts and xylographs. The photographic laboratory of Leningrad was working on this for eight months. Charles Bawden gave an extract to Sudarshana from the report of the American Prof. Robert A. Rupen who could not get a single photocopy and was annoyed. "When I attempted to get microfilms and similar material in Russia, I learned the price of being officially a "tourist" and not a guest of the Academy of Sciences. I was told that the Institute of Oriental Studies had worked eight months microfilming for the Indian, RaghuVira, and the Russians paid for everything. But for me as a tourist, arrangements would be difficult and expensive. They suggested my best chance would be to channel my requests through the Library of Congress". (Robert A Rupen, Bryn Mawr College, Bryn Mawr, Pennsylvania, Nov 1956, Report on Soviet Mongolian Studies.)

Prof. Gonda was preparing a revised and enlarged edition of *Sanskrit in Indonesia*, to be completed in three years. Our host Mr. Vinkenborg was moved to see Prof. RaghuVira's *Chinese Poems and Pictures on Ahiṁsā* and was keen to reproduce some of them in the Dutch journal of vegetarianism. Emigrés from Hungary told us that Russian soldiers did not terrorise but stood guard. Mongolian soldiers were kept hungry and were served food only when they committed inhuman atrocities on all, including women and children. Even the Soviets cannot force their people to be tyrants, but could dehumanise Asians to traumatic tormentation.

Saw *Instrument and Purpose* by C.G. Diehl (Lund) which describes South Indian ritual in detail as well as the concerned texts. It is important for comparison with the ritual of Bali.

Roman Catholics were trying to adjust yogic meditation and *La Voie du Silence* par Yogin du Christ inspired Catholic priests to try meditation.

We began the first reading of the Rāmāyaṇa Kakawin with Dr. F.S. Eringa on 18 Feb 1957.

Prof. RaghuVira informed us that the **Kalmyk Republic** will be reestablished on the Volga River. The interpreter of the Embassy of Mongolia Mr. Lochin came to Prof. RaghuVira to tell that Kalmyks will be rehabilitated by being brought from different parts of the Soviet Union. He was himself a Kalmyk. Stalin had exiled all the Kalmyks in 1943. A committee had been set up to revive the Mongol script and to substitute the Cyrillic by it. Too many foreign words had been introduced into Mongolian and they could not be written in the national script (14 Feb 1957).

Mr. Satyanarayan Motturu told Prof. RaghuVira that the word *kavi* is still used in Telugu for a kāvya as well as for its language, as in Old Javanese (28 Feb 1957). The names of President Sukarno, President Vijayasaṅgrāma of Srilanka and President Sambhu of Mongolia are the linkage of twenty centuries.

The **promotion of Sharada Rani** for the PhD took place on 1 Mar 1957 at 2.00 pm. The ceremony was attended by the leading Indologists of the Netherlands, like Dr. J.M. van Gelder, Dr. K.de Vreese, Dr. G.J. Meulenbeld, Heestermann, and many others.

Prof. Jan Gonda introduced the candidate Sharada Rani and her work: "Madam, when, in the year 1950, Dr. Lokesh Chandra took his leave of Utrecht University after having defended his thesis on the Jaiminīya-brāhmaṇa, he promised to return after some six or seven years to accompany his sister. He kept his word and did even more than that. He has returned and brought also his wife. It is indeed a very uncommon event that two young ladies belonging to the same family come on the same day, to the same University to defend their thesis.

"It is one of those happenings which furnish an arresting proof of the great scientific activity of the present generation of the Indian people. It is in particular a splendid proof of the zeal and devotion to the study of Sanskrit and Indian culture and humanity in that important centre of learning that is the Academy of Indian Culture, so ably presided over by your father-in-law, Professor RaghuVira.

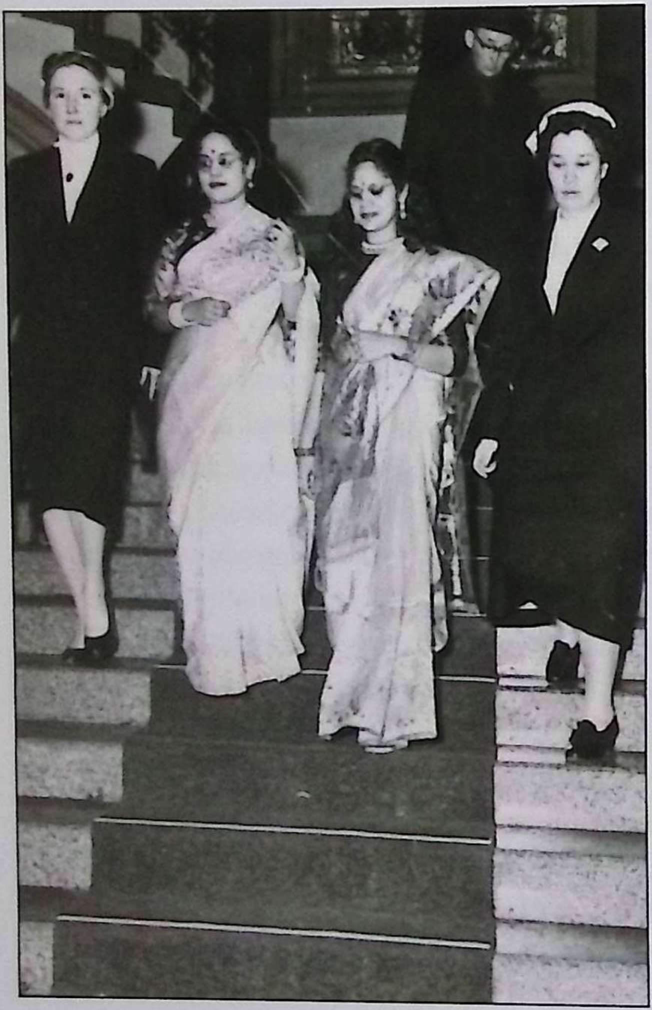
"Taking up the study of Indonesian languages, is, in almost all countries outside the Netherlands, no easy undertaking. You and Mrs. Sudarshana Devi however had the good fortune to get into touch with competent teachers and to have at our disposal a library comprising also a large number of books on Javanese and Indonesian philology in general. Nevertheless, editing Old-Javanese texts is no child's play. Many stanzas of your text were very corrupt, owing to the mistakes and would-be corrections of the copyists who in the course of time lost almost any ability to understand the contents of these books. So a long and painstaking task awaits the editor; he has to collect a sufficient number of parallel texts from Sanskrit and those other languages into which works dealing with similar topics were translated.

"As the original Sanskrit texts are often no longer available, this part of his task demands much flair and much patience from the editor. It must however be admitted that you have spared no pains to collect parallel passages and to adduce any information available in order to restore the text. In most cases you have splendidly succeeded, sometimes the difficulties were too great and no convincing emendations could be proposed. But even then you exerted yourself to the utmost to make some sense of the words transmitted by the copyists.

"There are many reasons why these Old-Javanese books on dharma are of great importance. First of all they give evidence of the activity of the brahmans, and of the spread of Indian law and morals, in short of Indian culture over foreign countries. They are in the second place—and this remark especially applies to the extensive commentaries added to the original Sanskrit—a very welcome source of knowledge of the interest taken by the brahmanized ancient Javanese themselves in the organisation of their private and public life, in morals and society, in law and religion. The contents of these writings and their counterparts in other countries of South, South-East and Central Asia were one of the bonds which united those countries which had undergone the influence of Sanskrit culture.

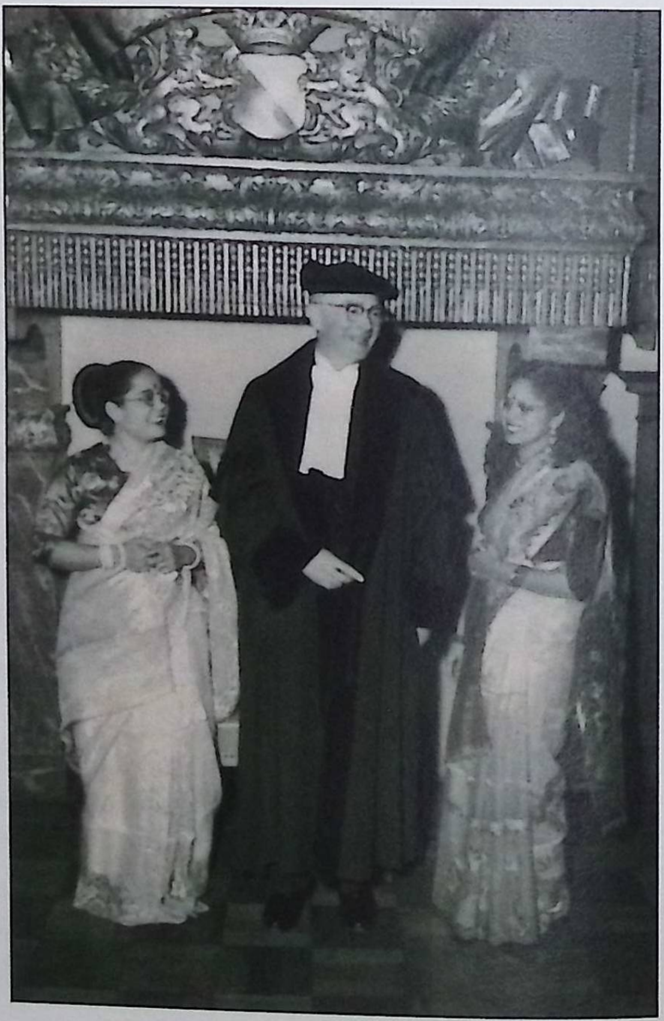
"So my conclusion must be that you have succeeded in performing a piece of work of great historical and philological importance, a work which sheds light on the spread of Indian civilisation in Indonesia and South East Asia in general."

Sharada Rani had to answer some *Stellingen*. She got special permission to read out their answers in English. Prof. Gonda asked the first question, then a member of the faculty and finally anyone from the assembled audience of about fifty persons. The questions were:



6–2782. De twee Indiase dames na hun promotie tot doctor in de letteren en wijsbegeerten in de Rijksuniversiteit te Utrecht.

Dr. Sharada Rani and Dr. Sudarshana Singhal coming down with their paranymphs Mrs. Hoens and Mrs. Heesterman after their promotion to Doctor of Literature and Philosophy (D.Lit.) to be with the faculty members of the University of Utrecht, friends, leading Indologists, journalists and the Indian diplomatic corps.



Dr. Sharada Rani and Dr. Sudarshana Singhal with their Prof. Dr. Jan Gonda who had blessed them in Sanskrit.

I. Prof. Edgerton's (Buddhist Hybrid Sanskrit Dictionary, New Haven 1953, Vol.II, p.268a) explanation of *duṣya* should be corrected to: "a kind of fine-quality woollen cloth".

II. In Sylvain Lévi's *Sanskrit Texts from Bāli* (Baroda 1933), the Tibeto-Mongolian tantric formula HKṢMLVRYAM has not been recognized as such and hence is wrongly written in several places: p.26 1.4; p.46 1.15; p.50 ll.1, 3; p.831.18.

III. The translation of *mig sman* in Dr. Nebesky-Wojkowitz, *Oracles and Demons of Tibet* (The Hague 1956) p.6 should be corrected to "black eye-ointment" i.e. Sanskrit *añjana*. In the same book p.6 the black colour of Dharmapāla is compared to *hala* poison; this should be Sanskrit *halāhala*.

IV. The śloka given in *Bijdrage tot de Kennis der Oud-Javaansche en Balineesche Theologie* (Thesis Leyden 1926) p.96 by Dr. R. Goris should be corrected to: *na bhūmir na jalam vāpi na tejo na ca mārutaḥ/ na sūryo na candraś caiva nākāśo na rajas tathā//*.

V. *Kharta* (Prof. Edgerton, *Buddhist Hybrid Sanskrit Dictionary*, New Haven 1953, vol.II, p.203b) is a doublet of *karta* and means "depression".

VI. Correct Juynboll, Adiparwa (The Hague, 1900) p.81 *pañcānṛtaṁ nāma hinasti pāpam*.

VII. Prof. Edgerton (*Buddhist Hybrid Sanskrit Dictionary*, Vol.II, p.611b) is mistaken in giving *sthorā* as an alternative form of *sthora*.

VIII. In the free democracies of Asia it is essential to spread education even among the adult population. This can be facilitated by the use of traditional cultural patterns.

I. Prof. Edgerton explains *duṣya* or *dūṣya* with long *ū* as "a kind of cloth, apparently of cotton but of fine quality". For this he cites the valuable note of Thomas which gives examples of uses to which it is put in Pāli and Buddhist Skt. texts. The uses are: dress of laymen and laywomen, wrapping of corpses, spreading on chairs and floors, and for curtains. We also find the compound *dūṣya-yuga* in Saddharma-puṇḍarīka-sūtra and Lalitavistara and *dūṣya-yugma* in the Saddharma-puṇḍarīka-sūtra. In India we have a woollen fabric called *dhussā* which answers to the above description. It is a very costly fabric used both by men and women. It is also used for laying on corpses. Its thicker quality may be used for covering floors. When it is doubled as a shawl it is termed *duhrā dhussā*. This corresponds to Skt. *dūṣya-yuga* or *dūṣya-yugma*. The phonetic similarity of *duṣya* and *dhussā* is also striking. Thus we can conclude that *duṣya* is not cotton cloth but it is connected with the modern *dhussā*. The explanation in Prof. Edgerton's Dictionary should be corrected to: "a kind of fine quality woollen cloth."

II. Sylvain Lévi in his *Sanskrit Texts from Bali* has not been able to recognize the tantric Tibeto-Mongolian formula. It is clear from the differing orthography he has employed in several places where this formula occurs. The various spellings are as follows:

(1) ॐ ॐ इ क स म र ल व य उं स्वाहा (p.26 1.4)
(2) ॐ इ आकाशमरलवाय हुं। (p.46 1.15)
(3) ॐ हक्ष्मल्व्यं, ॐ हक्ष्मल्व्य उं, ॐ अक्ष्मल्व्युं (p.50 ll.1, 3)
(4) ॐ आकाशमरलावय हुं। (p.83 1.18)

In the first instance the letter इ seems to be a printer's mistake for ह. The two are quite similar in the Devanāgarī script when not written very carefully. The change of *ṣa* to *sa* is quite common in Balinese lontars. The order of the letters *ra la va* has been changed from *la va ra* of the original bījamantra to make it conform to the Indian alphabetic order. The order of *ya* has not been altered.

In the second place of its occurrence we find an extra इ at the beginning. Here an effort has been made either by Prof. S. Lévi or by the writer of the Balinese lontar to make out the Skt. word आकाश from ह्क्ष्, and this effort at Sanskritisation has been extended to -वाय at the end making it a dative singular.

In the third place of occurrence, it is in a more correct form than elsewhere. Only the र is missing in all the three places after व, probably because it was not easy to write the ligature consisting of ल व र य. In its fourth occurrence we again find an effort at Sanskritising ह् क् ष् to आकाश as in the second place of its occurrence.

From the above variations we can see that Prof. S.Lévi has not been able to recognize this famous Buddhist tantric bīja-mantra which is inscribed in Tibet and Mongolia on huge chortens, on temple-banners, in the beginning of books and in a host of other places. In Tibet and Mongolia it occupies the second prominent place after *oṁ maṇipadme hūṁ*.

III. In his book *Oracles and Demons of Tibet* p.6 Nebesky-Wojkowitz describes the black colour of the bodies of Dharmapālas. The bodies are compared to *mig.sman*, which he has translated as eye-medicine. It is only a word-to-word translation. What we need here is something which is known for its blackness. This is *añjana* or the black eye-ointment which is an object of daily use in Indian life. The Tibetan word *mig.sman* has to be translated here specifically as *añjana* and not in a general way as eye-medicine. In Hindi too we have the same simile काजल जैसा काला where the blackness of an object is compared to *kājal* a synonym of *añjana*. Nebesky-Wojkowitz has also another word comparing the black colour of Dharmapāla's body. This word is *ha.la* poison. It is clear that Nebesky-Wojkowitz has not been able to see the Skt. word *hālāhala*.The word *ha.la* poison is a shortened form of *hālāhala*. The Tibetan writer has recognised that *hālāhala* is a duplication, and he replaced the second *hala* by the Tibetan word for poison. The *hālāhala* poison has the synonym *kālakūṭa* which clearly indicates its colour. It occurs in the famous legend of *samudra-manthana* or churning of the ocean. It came out at this occasion and it was such a virulent poison that its retention became a problem. Lord Śiva solved the problem by drinking it by which his neck became blue-black and thence onwards he was known as Nīlakaṇṭha. Thus it is clear that *hālāhala* or its synonym *kālakūṭa* stand for an intensely blue-black, blue or black colour. The Tibetan word *ha.la* poison is to be translated as *hālāhala* poison to bring out the force of the simile.

IV. On p.96 Dr. Goris quotes a stanza from Bhuvana-saṅkṣepa. It is found in a number of other OJ works. Dr. Goris has given it in the manuscript form without any corrections. In the first quarter the termination of *bhūmir* has been dropped. The particle *vāpi* has been hyper-corrected in the lontar to *vyāpiḥ*. In the second quarter the Skt. *ca* has been aspirated and lengthened to *cchā*. In the third quarter *sūryo* is found as *sūryā* which is clearly the non-terminational form with the final vowel lengthened. The separation of *śceva* is unusual. In the fourth quarter *nākāśo na* is found in the lontar as *nā kaśata*. The replacement of *na* by *ta* is difficult to explain. We find *thataṁ* instead of *tathā*. In this word the aspiration has changed place and instead of final long *ā* we have the *anusvāra* which was considered to be a Sanskritism *par excellence*. Thus the whole stanza should correctly read as follows:

न भूमिर्न जलं वापि, न तेजो न च मारुतः।
न सूर्यो न चन्द्रश्चैव, नाकाशो न रजस्तथा॥

It has not been possible to find a precise parallel to this stanza. Similar stanzas are found in Śaṅkarācārya's Nirvāṇa-daśaka-stotra.

V. In his *BHS. Dict.*, Prof. Edgerton has not been able to give the meaning of *kharta* and hence he has put a question mark against it. He has suggested the possibility of correcting it palaeographically to *kharva*. There is no need of this emendation. *kharta* is a doublet of *karta* or *garta* in the sense of depressions in the body. The passage given by Prof. Edgerton makes it clear that the rondure of the body is described. The relevant phrase is *kaurparau kharva-varjitau* which means: "the elbows are free from depressions". In Hindi too we have *khaḍḍā* and *gaḍḍhā* with initial *kh* and *g* as the Skt. *kharta* and *garta*. The initial *kha* in Skt *kharta* and Hindi *khaḍḍā* are specially noteworthy. Both the Hindi words are also used for depressions of the body.

VI. In Ādiparwa p.81, Juynboll gives the last quarter of the Skt. stanza as पञ्चानृतान्याहुरपातकानि. He has taken over this reading from the Calcutta edition of the MBh. without taking into consideration the reading of the lontars. The lontars are consistent in giving the reading as *pañcānṛtan nāma hināsti pāmam*. This reading has been very well preserved and it is clearly *pañcānṛtam nāma hinasti pāpam*. It is essential to re-edit all the Skt. quotations occurring in the OJ Ādiparwa. They will be helpful in understanding the history of the transmission of the Mahābhārata text.

VII. In his *BHS. Dict.*, Prof. Edgerton gives *sthorā* as an alternative form of *sthora*, This is due to misunderstanding the acc. plu. स्थोरान् as acc. sg. स्थोराम्. This confusion has arisen from the orthographic peculiarity of some manuscripts which write the final *n*, as well as final *m*, with an *anusvāra*.

In Hindi we find this word in the form *ḍhor* where the final vowel is written as short *ă*. The final short *ă* in the Hindi word is further support for the Skt. base *sthora* with a short final *ă*.

A few words about the meaning of this word will not be out of place here as there is difference of opinion among scholars as to its exact meaning. Its derivative in Hindi *ḍhor* means a beast of burden. In Skt. too it should have the same meaning, and Prof. Burrow has rightly arrived at it.

VIII. With the dawn of freedom in India rapid progress is going on in all spheres of life. In this progress is also included the education of her vast masses. It is concerned with complex problems of child as well as adult education. The problem of children can be solved by introducing compulsory primary education. It has already been done in some of the states of India, for example in Uttar Pradesh and Madhya Pradesh compulsory primary education schemes are running in a very satisfactory way. For the adults there are separate schemes. The community projects which are designed to better village life in all its aspects, there are social workers who are trying to arouse the interest of grown-ups in reading and writing. There are also social education plans whose main aim is to give the rudiments of education to the grown ups. The text books being used for them are designed on the most modern principles of the science of teaching. But they do not always contain sufficient material to arouse the interest of the adults. It would be better if these text books were to contain those episodes from the great epics Rāmāyaṇa and Mahābhārata and also from the Purāṇas which have a fascination for the average adult in the village. The great epics have been the eternal source for the cultural life of the masses. Moreover, it is very common to find people in India studying the Devanagari script just to read the Rāmāyaṇa, the Gītā and the Mahābhārata or other religious and cultural works. Thus it is clear that religio-cultural episodes can create an abiding interest in the common Indian adult villager. This newly awakened interest for reading can be utilized for creating in them a habit of studying other types of literature. We can gradually introduce them even to the popular expositions of scientific and technical advances that are being made from day to day.

When the questions had been answered Prof. Gonda stood up, gave the specially bound roll containing the doctorate scroll and blessed Dr. Sharada Rani in Sanskrit: *Mahāvijñānavati doctor, Bhavatīm abhinandāmy, āptakāmāṃ vidyānvitām, Dṛḍhavratena mahat karma bhavatyā kṛtam. Mahatenodyamena, viśiṣṭena ca vyavasāyena navavidyāviṣayo 'dhigataḥ, Diṣṭyā pāṇḍitya-sādhanena vardhatāṃ bhavatī. Svavidyanuṣṭhānaparā bhaven, nityaṃ ca Sarasvatībhaktā, Nirmalā dhīrā sadbhaktavatsalā bhava, ratā karmaṇy aninditā, sadā sarvakarmaphalatyāgaṃ kurvaty eva vidyayotkarṣan prāpnuhi. śaṃ te Sarasvatī saha dhībhir astu. śreyo 'vāpnuhi!*

The promotion ceremony of **Sudarshana Devi** began at 3.00 pm, immediately after that of Dr. Sharada Rani. Prof. Gonda introduced her and her work: Madam, Twenty-eight years ago, a young Indian Sanskrit scholar, of the name of RaghuVira, came to Europe and to Utrecht to prepare his thesis under the guidance of his, and my, famous guru, Professor Caland. Young Dr. RaghuVira took his doctor's degree in our University, which accepted his thesis on the Vārāhagṛhyasūtra, one of those most interesting and highly important texts on the domestic ritual of the ancient Indians, the study of which has, to their detriment, been too much neglected, not only by the students of the history of religion, but also by many Sanskritists. Dr. RaghuVira, having returned to his country, soon made himself a name for zeal and passionate devotion to the study of Sanskrit. He became the leader and director of the International Academy of Indian Culture, first at Lahore, then at Nagpur, now in New Delhi, an institute which under his energetic guidance became one of the most important centres of Sanskrit learning in Asia. Many texts, Vedic and other, were edited, many other books published, dictionaries compiled and scientific enterprises launched. The Academy did not only concern itself with many subjects belonging to the culture of India proper, but also with a large number of problems and studies concerning greater India, Tibet, the Far East, Mongolia, Indonesia. Dr. RaghuVira's stimulating energy and the illustrious example set by him excited also the interest of his children. It was you, Mrs. Sudarshana Devi, who after having studied Sanskrit and other languages in the University of Nagpur, accompanied your father, during his scientific mission to China; it was you who as one of the first among your compatriots, took up studying Indonesian languages. Among these tongues it is Old Javanese which is of the greatest importance for all those who are interested in the spread of the Indian culture over the adjacent countries. Many Sanskrit works were translated into Old Javanese, innumerable Indian words and ideas borrowed by those who spoke and wrote it.

"Hitherto the study of these texts and of the penetration of Sanskrit and the Indian culture into the Indonesian Archipelago were almost completely in the hands of Dutch scholars, and most of the books on these subjects are written in Dutch. When you, Mrs. Sudarshana Devi, took upon yourself the study of Old Javanese you did not shrink from learning another foreign language, Dutch. It is, however, not surprising that an Indian scholar like yourself is attracted towards the study of Old Javanese texts, because they do not only give evidence of the spread of Indian learning and religion over Indonesia, but they also contain facts and information which is lost in India proper.

"It is for myself who have tried to deepen our knowledge of the influence of Sanskrit and of the Sanskrit culture on Indonesia a great satisfaction to know that at least two young Indian scholars are ready to continue, or rather, to push on, the scientific activities in this field of learning. For a century the study of Old Javanese has been almost exclusively the concern of Dutch scholars. Now that the number of Dutch specialists has been reduced to an alarming minimum and other countries have not yet provided for competent successors it is a reassuring thought that you and your sister-in-law have undertaken the responsible task of continuing these studies outside this country. I am moreover, much pleased to state that you have acquitted yourself of your task in a very meritorious way. Your work also is characterized by scrupulous care and punctuality and by great diligence. With notable assiduity you have collected materials and provided us with a wealth of interesting parallels.

Now, I should like to make some remarks. You will presently be given an opportunity to answer them. Sudarshana Devi defended her *Stellingen.*

I. In Dr. H. van Gulik, *Siddham* (Nagpur 1956) p.76, we should read: *asama-samantāvabhāsa-spharaṇa-gati gagana-svabhāva-viśuddhe* (line 2–3); *vacanāmṛtābhiṣekaiḥ* (line 4); *saṁhatana-pariśuddhe* (line 9); *tathatā* (line 12).

II. In Sylvain Lévi, *Sanskrit Texts from Bali* (Baroda 1933) p.23, line 13 the correct reading in the fourth quarter should be *sabāhyābhyantara-śucim.*

III. Tantri Kāmandaka (ed. Prof. C. Hooykaas, Bandoeng 1931) p.28 st.19 should be corrected to: *yasya bhāryā virūpākṣī* in the first quarter and *uttarottaravācinī* in the fourth quarter.

IV. Prof. F. Edgerton, *Buddhist Hybrid Sanskrit Grammar and Dictionary* vol.2 (New Haven 1953) p.471b translates *vartikā* as "app. gravel". This meaning can be supported by a NSA parallel.

V. Sylvain Lévi, in *Sanskrit Texts from Bali* p.31, no.139 was mistaken in reading *si va ya* instead of *śivāya*.

VI. Tantri Kāmandaka (see above), p.28, st.14, correct to *nāsty vidyāsamaṁ mitram.*

VII. H.B. Sarkar, *Indian Influences on the Literature of Java and Bali* (Calcutta 1934) p.81 characterizes the Sārasamuccaya as "an Old Javanese work with sprinklings of Sanskrit quotations"; this is not true. He is also mistaken in saying that it is gathered from different Indian sources.

VIII. According to the testimony of the manuscripts, stanza 39 in Tantri Kāmandaka p.86 (ed. Prof. C. Hooykaas) should read as follows: *śrutvaivaṁ tumulaṁ śabdaṁ manye 'haṁ medasā kṛtam/ anupraviśya jānāmi yat tac carva-dāru-rūpam//.*

IX. Sylvain Lévi, *Sanskrit Texts from Bali* p.25, no.107 has missed the Sanskrit Gaurī in Gaṅgagori.

X. In Sang Hyang Kamahāyānikan (ed. J. Kats, The Hague 1910) p.251, 1.17–18 read *rahasyātmakaṁ maṇḍalam.*

XI. The creation of a Hindi terminology would be helpful in the spread of sciences among the Indian masses.

After Sudarshana had defended her Stellingen, Prof. Gonda gave her the doctorate scroll and blessed her in Sanskrit: *Mahāvijñānavati doctor, Śiṣyaḥ siddhārtho guroḥ sukham. Tadbhavatīm āptakāmāṃ vidyānvitām abhinandāmi. Mahatenotsāhena vipulayā ca vidyāsaṃpadā bahvarthaṃ karma bhavatyānuṣṭhitam. Diṣṭyā sādhyasādhanena vardhatāṃ bhavatī. Bhavatyāḥ pitāmātarau cābhinandāmi jñānaśīlavattamaduhitrau. Teṣāṃ bhavatyāś ca kuśalaṃ sarvagatam astu. Śrīś ca sadā tvāṃ rakṣatu. Pra ca tvā devī sarasvatī/vājebhir vājinīvatī/dhīnām avitry avatu. Svasti!*

"Doctor Sharada Rani and Doctor Sudarshana Devi: It gives me great pleasure to enjoy the privilege of the guru and promoter to be the first to congratulate you most cordially on the attainment of your new degree. It is not the first degree which is conferred upon you, but, it would appear to me, that the very fact that you preferred to submit your thesis to this faculty shows that you, like your father, attach some special value to this Utrecht degree. We on our side readily express our appreciation of this international co-operation in the field of Indian studies, a co-operation which nowadays seems to become more intensive. In devoting many years of your lives to the study of Sanskrit, Tibetan, Old Javanese and other languages you have joined those many Indian scholars who understand the spiritual, scientific and practical importance of a profound knowledge of India's glorious past. In writing important books on these subjects you have indeed broken new ground in Indian Sanskrit scholarship, showing your compatriots the great and fructifying influence of the Indian dharma concept on the peoples of South-East Asia. In doing so you had the privilege of being encouraged by highly placed personalities. To His Excellency the

President of the Republic of India our respectful thanks are due for the interest he has taken in your work. I hope and expect that you will write other books after this, that you like another Gārgi and Maitreyī of the Bṛhadāraṇyakopaniṣad will take part in the scientific and philosophical discussions of your country.

"I wish you a long life and good health to be able to carry your plans into effect and to direct your efforts to the cause of Sanskrit scholarship: *svastim āreagham upāvasum/adyā ca sarvatātaye/śvaś ca sarvatātaye.*

Prof. Gonda felicitated Prof. RaghuVira that every evening:

My dear friend Professor RaghuVira,

"Two doctors more in your family. I congratulate you and Mrs. RaghuVira most cordially on the very successful graduation of your daughter and daughter-in-law. They have both of them made a very good impression on the senate of the University, answering all questions very ably and in a really academic way. The nine other professors present were completely satisfied and deeply impressed by the voluminous and learned theses. It has moreover been a splendid sunshiny day—a fact very rare in the winter, so that it has been not only a rare ceremony—two young ladies of the same family taking their doctorate on the same day is in itself a unique fact—but also a really festive event. I am convinced that this promotion has especially added to the friendship for India and the appreciation of Indian scholarship in the Utrecht University and the circles connected with it.

"My wife joins me in more cordially congratulating you."

Newspapers all over the Netherlands carried the exotic news of two Indian ladies, from the same family, and wearing charming sarees took their doctorate degrees in the Netherlands. Telephone calls flooded us next day as media wanted interviews and PIO (people of Indian origin) of Surinam were proud that Indian ladies had been hailed throughout the land and they received compliments and admiration for the great progress made by Indians both at home and in their emigré homes.

After the promotion ceremonies all came downstairs. Madame Hoens, Mme Heestermann the two flanking paranymphs were led into the hall first of all. The Vice Chancellor and ten members of the faculty shook hands and congratulated them. They shook hands with sixty people. Both were so happy that they did not feel the pressurised hands. Presented two Chinese statues of Maitreya and Kuan-yin which were purchased on the spur of the moment. Prof. Gonda was happy to receive them and was proud of both his foreign students who had come from a far-off land.

On 3 Mar a **special Indian dinner** was arranged in honour of Prof. Gonda and Mme Gonda. Sixteen invitees were present. Showed pictures with the President of India and H.H. the Dalai Lama. The dining table was decorated artistically with small lamps made of dough and filled with ghee. Everybody was delighted to see such an Indian decor. Put up a large *thalam* with lamps of dough lighted by ghee and an auspicious coconut for Prof. Gonda. The food was served in pure Indian style. Prof. Gonda carried the *thalam* to his Oriental Institute that very evening at 10.30 pm. It was shown to all the students next day lighted afresh by dough lamps filled with *ghṛta* a word that the students had read in Vedic studies. It was placed in front of a photograph of Prof. Caland. The cooking of meals was begun at 12.00 noon with all the dals and vegetables whose Sanskrit names came to mind: *mudga*, *māṣa*, etc etc. flavoured with *haridrā* (turmeric), *jīraka* (cumin) and the like. Twenty dishes were served. Told the invitees that we offer a menu of 56 items to the Divine on sacred days. The eyes of Dutch friends were struck open with wonder and admiration. The dim lights of the dough lamps lent a depth, grace and charm to the entire ambience. Dr. Sharada Rani sang the ten stanzas of the Tantrokta-stava in her melodious voice. She knew them by heart and that added to the wonderment.

satya-vrataṁ satya-paraṁ tri-satyaṁ satyasya yoniṁ nihitaṁ ca satye/
satyasya satyam ṛta-satya-netraṁ satyātmakaṁ tvāṁ śaraṇaṁ prapannāḥ//

All friends said that today we visualise the beauty and grandeur of the Sanskrit tradition. Prof. Gonda was so impressed that he requested Dr. Sharada Rani to sing in the Oriental Institute for all the students; to tell them how we study Sanskrit in India. Dr. Sharada Rani selected stanzas from the Raghuvaṁśa, Meghadūta, Uttararāma-carita and stotras like the Daśaślokī of Śrī Śaṅkarācārya beginning

na bhūmir, na toyaṁ, na tejo, na vāyur
na khaṁ, nendriyaṁ vā, na teṣāṁ samūhaḥ/
anaikāntikatvāt suṣupty-aika-siddhas
tad eko 'vaśiṣṭaḥ Śivaḥ kevalo 'haṁ//

Dr. Sharada Rani recited *ex tempore* for half an hour and spoke for another thirty minutes. The faculty of all the departments and all the students were dumb-founded by the musical ambience of Sanskrit. Sudarshana Devi narrated how she had studied Sanskrit since childhood, Laghu Kaumudī, *rūpasiddhi* (formation of declensions, conjugations, etc. by the sūtras of Pāṇini), metrics, kāvyas and so on. After the speeches there was a shower of questions: do you memorise everything? is Sanskrit spoken today?, etc etc. Sharada and Sudarshana wanted rest and I answered their questions. Everyone felt that it was a unique intellectual experience which will never be repeated. Its aesthetic ambience, melody of words, the flow of Sanskrit, feminine voice coming from the depths of the divine, and learning authenticated by their own Netherlands left everyone stranded on the shores of eternity. I would like to reproduce the letter of Dr. Sharada Rani to my mother, narrating her joy as to what beauty she conveyed to Europe in her valedictory dinner and address at the Institute.

३ मार्च को हमने १६ व्यक्तियों को प्रा. ख़ोन्दा के सम्मान में दिए गए भोज पर बुलाया था। अपने सब प्रकाशन, दलाई लामा के साथ वाले चित्र तथा राष्ट्रपति के चित्र सबको दिखाए। बहुत प्रभाव पड़ा। हमने पटल बहुत ही सुन्दर सजाया था, आटे के छोटे-छोटे दीपक, घृतपूर्ण जलते हुए उन्हें अति सुन्दर लगे। प्रा. ख़ोन्दा को एक बहुत बड़ी

थाली में 'ॐ' 'श्री' लिखकर उसके मध्य में आटे के दीपक तथा पूर्ण नारियल रखकर दिए। ॐ और श्री—गाजर को बहुत पतला घिसकर तथा चुकन्दर और हरी सलाद को पतला घिसकर बनाए थे। अर्थात् पीली-पीली गाजर की भूमिका पर लाल चुकन्दर के बूरे का 'ॐ' और 'श्री' लिखा था, चारों ओर गोल गोल सलाद की हरियावल बिछाई थी। भारतवर्ष लौट कर कभी अपने घर में भी वैसे ही सजाएंगे। प्रा. ख़ोन्दा को यह पूर्ण भारतीय सजावट इतनी अधिक सुन्दर लगी कि वे स्वयं कार में वह थाली अपनी प्राच्य-संस्था में रात्रि को १० बजे रखकर आए। दूसरे दिन सब विद्यार्थियों को दीपक जला कर वह दिखाई गई। हमसे घी मंगवाया और फिर से दीपक प्रज्वलित हो गए। ३ दिन से उनकी प्रदर्शनी हो रही है। प्रा. कालाण्ड के चित्र के नीचे रखी हुई है।

भोजन हमने दिन के १२ बजे से बनाना आरंभ कर दिया था। वैभव लाने के लिए बहुत-सी वस्तुएं जिनके संस्कृत नाम स्मरण आए, बनाई थीं। माष की दाल, मुद्ग (मूंग) का सूप, क्षीर, इत्यादि। भाजिएं हरिद्रा और जीरक डाल कर बनाई थीं। पूरी, पकोड़े, समोसे, मट्ठी, गाजर का मोहनभोग, गोभी आलू, मटर, पत्तागोभी, गाजर इत्यादि। सब मिलाकर २० वस्तुएं बनाईं। इन विदेशियों को भी पता लगे कि भारतीय भोजन में कितनी विविधता है। उन्हें ५६ भोग का वर्णन भी सुनाया। सब लोग सायं ६ बजे आ गए थे। प्रा. ख़ोन्दा के लिए हमने टैक्सी का प्रबन्ध आने जाने का किया था। सर्वप्रथम चाय पिलाई। उसके साथ ८ प्रकार के बिस्कुट गोलियां इत्यादि दीं। तत्पश्चात् अपनी वस्तुएं दिखाईं। रंगीन चित्र बहुत से लिए हैं। प्रकाश-दीपक हमने जर्मनी से ही ले लिया था, अपने रूपित्र के साथ। भोजन के पटल पर लाल-पीले फूल विशेष विधि से सजाए थे। घृत दीपकों का मन्द-मन्द प्रकाश वातावरण को गंभीर बना रहा था। सर्वप्रथम भोजन प्रारंभ करने से पहले, मैंने आसन्दी से उठकर तन्त्रोक्तस्तव गाया

सत्यव्रतं सत्यपरं त्रिसत्यं सत्यस्य योनिं निहितं च सत्ये।
सत्यस्य सत्यमृतसत्यनेत्रं सत्यात्मकं त्वां शरणं प्रपन्नाः॥

इसके कोई दश श्लोक गाये। ये मुझे कण्ठस्थ हैं और इसकी लय भी मधुर है। अच्छा प्रभाव पड़ा। तत्पश्चात् भोजन आरंभ किया। प्रा. ख़ोन्दा को संस्कृत का इस प्रकार का गाना इतना अच्छा लगा कि उन्होंने कहा कि हमारी संस्था में आकर संस्कृत श्लोक अवश्य गाकर सुनाना और भाषण भी देना कि संस्कृत अध्ययन भारत में कैसे किया जाता है। ५ तिथि को हमने प्रातः से बैठकर भाषण लिखा। १५ पृष्ठ का भाषण बन गया। रघुवंश, कुमारसंभव का प्रथम हिमालय-वर्णन—

अस्त्युत्तरस्यां दिशि देवतात्मा हिमालयो नाम नगाधिराजः।
पूर्वाऽपरौ तोयनिधीवगाह्य स्थितः पृथिव्या इव मानदण्डः॥

.... रघुवंश में से भी बहुत से श्लोक, मेघदूत के बहुत से श्लोक, उत्तररामचरित में से, और एक दो स्तोत्र, जैसे श्री शंकराचार्य की दशश्लोकी—

न भूमिर्न न तोयं, न तेजो न वायुर्
न खं नेन्द्रियं वा, न तेषां समूहः।
अनैकान्तिकत्वात्सुषुप्त्यैकसिद्धस्
तदेकोऽवशिष्टः शिवः केवलोऽहम्॥ ....

ये सब गाकर सुनाए। प्राच्य संस्था के सब प्राध्यापक और सब विद्यार्थी उपस्थित थे। भाषण भी मैंने लगभग ३० क्षण का दिया। लिखित था। लगभग ५० क्षण तक लगातार बोलने का अभ्यास न होने के कारण गला बहुत सूख गया। भाषण के पश्चात् बहुत डटकर पानी पिया। मेरे पश्चात् सुदर्शना ने अपना भाषण पढ़ा। उसने अपने बाल्यकाल से किस प्रकार संस्कृत पढ़ी, रूपसिद्धि, पाणिनि, लघुकौमुदी, छन्दःशास्त्र, काव्य इत्यादि के संबंध में बताया। भाषणों के पश्चात् बहुत से प्रश्न पूछे गए। कोई पूछता था कि भारत में सारा साहित्य ही कंठस्थ कर लेते हैं क्या? (क्योंकि उन्हें मेरे मुखाग्र गाने से यह भावना हो गयी)। कोई पूछता था कि संस्कृत आजकल भी बोली जाती है क्या? इत्यादि। इनके उत्तर डा. लोकेशजी ने दिए।

"When I came to my husband's home I saw books all around me in various languages, from various countries, representing various cultures, some of which flourished in the past and have faded away, and others which continue to exist. I saw illustrated palm-leaf manuscripts, technically called lontars. I saw coloured slides of Bali with its rich Indian heritage. I heard enraptured the captivating descriptions of Bali which, in the words of Prof. Sylvain Lévi, "alone kept faithful to Mother India and became a repository of Indian lore". I saw the Balinese worship ritual in coloured slides. Its serenity was profound. The fascinating illustrations in a Balinese lontar of the Smaradahana aroused my interest still further. This lontar contains the episode of the burning of Kāmadeva by Lord Śivaṁ. When Kāmadeva is burnt, his consort Ratih becomes very unhappy. Her unhappiness breaks out in tears. It is illustrated in the lontar in a series of pictures which are most expressive of the various stages of her grief. The last picture is interesting from the iconographic point of view. One eye is weeping, and the other is smiling. Why is it so? Ratih represents all that is charming and graceful in this world, all that is joyous and happy. She symbolizes the *śivaṁ* and *sundaram* of the triad *satyam śivaṁ sundaram*. If she were to weep with both her eyes, then the world would be drowned in gloom. She can express her personal grief by weeping with one eye and ensure the joy of the universe by the other eye smiling. Is it not grand that the human and divine are combined in one. Such illustrated lontars and cloth paintings which have a deep spiritual significance hidden in their exotic form have drawn me to the study of one of the glorious chapters of human history as revealed in the ancient records and texts preserved in Indonesia. My interest was not limited just to know what had been achieved but also to contribute in a humble way to this knowledge. To be able to know about ancient Indonesia Dutch is indispensable. So my first work was to learn your important language which had a fund of knowledge about the ancient history of Indonesia. While studying Dutch I was also learning the Old Javanese from the Pauṣyacarita. In 1950 my husband had the good fortune of studying this text under Prof. Gonda. So Prof. Gonda is my *ādiguru*. I have also benefitted by my revered professor's critical edition and translation of the Bhagavad Gītā as embodied in OJ Bhīṣmaparwa. After studying a few other OJ works I took up the Chandakaraṇa a lexicon of OJ with Skt. verses similar to the Amarakośa. As it has only a single ms. and its critical edition is not possible without a detailed study of the OJ corruptions in the transmission of Sanskrit verses, I gave it up.

"In the meantime I intensified my knowledge of Sanskrit language and literature. I studied the Amarakośa along with its commentary, with a venerable traditional pandita of 65 years. He has devoted all his life to the study of Pāṇini and he remembers the complete text by heart. In India the study of Pāṇini is a must for a good knowledge of Sanskrit. All our commentaries are full of explanations from Pāṇini. He is the supreme person who has dominated the study of Sanskrit throughout the centuries.

"We begin study of Sanskrit with the Raghuvaṁśa. Its stanzas have an unparalleled beauty of idiom. Its verses have a finesse of rhythm which can be appreciated if recited in a singsong way.

After Raghuvaṁśa we usually take up the Kumārasambhava of Kālidāsa. It opens with a heart touching description of the physical and spiritual grandeur of the lofty Himalayas.

"To us the study of Sanskrit is not merely a study of the bygone. It is an opening to the understanding of the fundaments of our living present. Every stanza has a message to convey to us in the present age, and to our future generations. Even the lyric poem Meghadūta has a deep significance for us, than may be realised by a superficial reader. The rhythm of its stanzas is a perpetual joy.

"Our life is permeated with Sanskrit ślokas, specially by stotras whose charm of rhythm and profoundness of thought is captivating.

"Finally, I busied myself with the collation of the Ślokāntara. It is a didactic text containing Sanskrit ślokas followed by their OJ explanations. It is important for understanding how the Indian social structure and its ethical fundamentals have influenced ancient Java. For it I had to read several works to collect similar passages. It was an enjoyable exercise and gave me an idea of the vastness of Sanskrit *nīti* and *smṛti* literature. Whenever I could find a parallel it was a great joy. But the moments when I found no parallel have been far too many. I also consulted Tibetan works on *nīti* specially the Prajñādaṇḍa of Nāgārjuna and the Subhāṣita-ratna-nidhi of Sa.skya Paṇḍita. The parallel passages have proved of help in the reconstruction of Sanskrit stanzas and the elucidation of the OJ commentary. Over and above, the many suggestions of my revered guru, Prof. Gonda, have proved most invaluable for my work. His words of encouragement from the very beginning have been an inspiration. As he went on sending the instalments of my work after revision, my eagerness to come to Holland went on increasing. It was a great day for me to see in person my Master who had guided me from afar. In India the guru holds the supreme position:

गुरुर् ब्रह्मा गुरुर् विष्णुः गुरुः साक्षात् परमेश्वरः। तस्मै श्रीगुरवे नमः॥''

4 Mar 1957 visited the Royal Institute of Language, Land and Ethnology in The Hague. They have a vast collection of **archaeological photographs**. Visited the International Court of Justice. Saw the Kern Institute and National Museum of Ethnology in Leiden. Dr. P.H. Pott showed us the complete collection of the photographs taken by the Archaeological Survey of India and brought to Leiden by Prof. Vogel. The Museum has 188+159 Tibetan objects, out of which 150 are thaṅkas of exceptional quality.

8 Mar 1957. Left Netherlands at 12.00 noon for **London** by ship. The British Channel was calm. Reached UK at 6.00 pm. Purchased a number of books on Tibet and Mongolia. P. Langdon, *Lhasa*, vols.I, II has a detailed description of every monastery in Lhasa. Purchased three volumes of the Mongolian dictionary of Kowalevski, beautifully bound in large size so that the Mongolian letters are clear. Went to the residence of Hooykaas. He had two cupboards full of the Roman transcripts of lontars in the Kirtya Gedung, Singaraja, Bali. Visited Prof. R.L. Turner at the School of Oriental and African Studies. On seeing the work being done by us, he said that enormous work

is being done at the Academy. He invited Profs. Brough, Simon and Bawdon to his room to meet us. Prof. Brough had collected a hundred manuscripts in Nepal, but could not bring them out and they are lying in the Embassy of the UK in Kathmandu. Prof. Brough filmed Buddhist manuscripts in the Kaisar collection and he was editing one in Sanskrit after comparing its Tibetan translation. Prof. Simon said that there is a complete set of the Manchu Kanjur in Jehol. If volumes of the Manchu Tanjur are available they should be collected. Visited the India Office Library where Dr. S.C. Sutton showed us the various Central Asian collections. His eagerness to meet us after years of correspondence and exchange of microfilms can be felt in the letter of 11 Mar 1957: "I was delighted to meet you and your wife and sister today after corresponding for so long. My only regret is that we shall not be able to meet again before you go off on your travels to remote parts of the world. Thank you so much for the various publications which you have presented or promised. In particular I am deeply grateful to your wife for her very kind presentation of her book Ślokāntara. I hope to have the pleasure of meeting your brother-in-law also later this year."

Visited **Oxford** and Dr. Burrow of the Museum spent the whole day with us. Got the microfilms of a Japanese xylograph of bījas and of a manuscript of the collection of 150 dhāraṇīs from the Bodleian. Found the bīja MO for Amoghavajra which showed how bījas are distinguished. The collection of Indian images in the Ashmolean Museum was a delight.

13 March 1957. Came to **Cambridge** where Prof. Lohuisen-de Leeuw welcomed us. The University Library has around 1300 Sanskrit manuscripts which await cataloguing. Prof. de Leeuw had 2000 photographs of Bamiyan, some in colour and some in black and white.

Saw about 25 Batak manuscripts at the India Office Library on magical rites. A student of theology is working on them in Utrecht and he has found Sanskrit terms and Indian ritual traditions in them.

Saw several thousand Sanskrit manuscripts of Nepal in the Chandra Shamsher Collection at the Bodleian Oxford. Prof. Raghavan catalogued them for his *Catalogus Catalogorum*. The Stein Collection of Kashmiri manuscripts is mainly written on paper and very few on birchbark. The personal letters, diaries and travel notes of Sir Aurel Stein's Central Asian expeditions are well preserved. Saw the Siddham texts from Japan, and the Hodgson Collection from Nepal. Met Prof. Emeneau who was collaborating with Prof. T. Burrow in a comparative dictionary of Dravidian languages. They were also consulting Prof. RaghuVira's *Comprehensive English-Hindi Dictionary*. Just two days before our arrival, the two professors had taken *puṣpapataṅga* for butterfly to show that the Dravidian works for butterfly begins with a word meaning *puṣpa* 'flower'. The old and new buildings of the Bodleian are linked with conveyer mechanisms to transport books from one to the other.

Walked around the various colleges and each had an attached church. King's Chapel was impressive in its expanse, height and relief work. On the 14th visited the market where Hindu and

Buddhist images were on sale. Purchased an illustrated life of Confucius from Heffers. Spent the afternoon in the University Library where the Librarian showed us around himself and presented Bendall's catalogue of Buddhist Sanskrit manuscripts. Got 21 dhāraṇī manuscripts microfilmed for editing the imperial collection of dhāraṇī-mantras from the Ming edition of the Chinese Tripiṭaka entitled *Yü chih man han meng-ku hsi-fan ho pi ta tsang ch'üan chou* which has 10,402 dhāraṇīs from 451 sutras (published by me from the collection of Prof. RaghuVira under the title *Sanskrit Texts from the Imperial Palace at Peking*, vols.1–22, 1966 +). All the 21 dhāraṇīs are written on paper, except two on palmleaves. They are:

Ms. no.	Title	folios	
Add. 1164.2	Dhāraṇīs	4	(p. = paper ms.)
Add. 1164.3	Nairātmā-guhyeśvarī-mantra-dhāraṇī	3	
Add. 1315	Dhāraṇīs	33	
Add. 1326	Dhāraṇī-saṁgraha	225	
Add. 1336	Parṇaśavarī-dhāraṇī	3	
Add. 1343	Dhāraṇī-saṁgraha	71	
Add. 1355	Vasu-dhāraṇī	22	palmleaves
Add. 1356	Dhāraṇī-saṁgraha	42	
Add. 1348	Pratyaṅgirā-dhāraṇī	27	
Add. 1379	Stotras (Buddhist)	22	
Add. 1385	Aparimitāyur-dhāraṇī stotra	17	
Add. 1476	Dhāraṇī-saṁgraha	29	
Add. 1485	Dhāraṇī-saṁgraha	39	
Add. 1546.1 and 2	Dhāraṇī-sāṁgraha	10	
Add. 1549	Nāmāṣṭottara-śataka	9	
Add. 1551	Dhāraṇī-saṁgraha	23	
Add. 1552	Kālacakra-mantra-dhāraṇī	2	
Add. 1553	Dhāraṇī-saṁgraha	15	
Add. 1554	Prajñāpāramitā-hṛdaya-dhāraṇī	3	
Add. 1555	Mahāśambara-dhāraṇī		
	Bhūtaśambara-dhāraṇī	8	
Add. 1680.VIII	Dhāraṇī-saṁgraha	45	palmleaves
Add. 1681	Nepalese scripts	—	
		652	folios

Saw a Sanskrit manuscripts of the sixth century. It can be a position of the Cāndra-vyākaraṇa according to an annotation of Bendall. Saw the Derge Kanjur, Narthang Tanjur and Lhasa Kanjur. The Narthang Tanjur was purchased after the Chinese takeover. The University has 5000 periodicals and about 1300 uncatalogued Nepalese manuscripts. Most of them are Hindu works, as the Buddhist texts were catalogued by Bendall. Some manuscripts pertain to the 9th and 10th centuries. Saw two Mongolian xylographs which had 4 pages of Soyambo script. Among the uncatalogued Nepalese manuscripts about 600 are on palmleaf and the other ± 700 on paper.

Met Prof. **H.W. Bailey** in the afternoon. His personal library had A. Matsumoto's *Tonko-ga no Kenkyu* 'Studies on Tun-huang' (Tokyo 1937), a fundamental work on the caves. The 37 volumes of the Sino-Swedish Expedition edited by Sven Hedin shone out on his shelves. Saw three important works on Mithraism: *Mystères de Mithra* by Cumont, *Mithras* by F. Saxl, *Corpus Inscriptionum et Monumentorum religionis Mithriacae* by M.J. Vermaseren (Martinus Nijhoff, The Hague). The third work gives the Mithra temples and other antiquities in all the countries of Europe. Prof. Bailey wanted the Mongolian version of the Tibetan History of Khotan. He said: only you can get it from Ulaanbaatar. He had the xylographs of Prajñāpāramita and Guhyasamāja-mahātantra in Tibetan, Burmese and Simhalese palmleaf manuscripts, paper and palmleaf manuscripts in Sanskrit, as well as palmleaf and gold-lacquer manuscripts from Burma. Had a 19th century Mongolian accreditation scroll of an ambassador. Prof. Bailey was busy on Khotanese manuscripts and was beginning his Khotanese-English dictionary. New Kuchean fragments have been discovered in a heap of miscellaneous pieces.

Spent the evening with Prof. Lohuisen-**de Leeuw**. She had a catalogue of Hindu and Buddhist images in the museum at Leiden handwritten by Juynboll. She was to revise and publish it in English. The Leiden Collection has several 8th century Hindu images from Java. She showed her coloured slides of Bamiyan. It has 600 caves and reminds of the entrancing ambience of the Tun-huang caves.

Returned to **London** on 16 Mar 1957 and had to rest after the hectic program in Cambridge. Next morning we purchased books at Luzac & Co. They had many Tibetan thaṅkas, stone objects from Gandhara, and images from Nepal, Tibet, Thailand and Myanmar. Visited the British Museum on 17 Mar but the Indian and Chinese sections were under repairs. Saw the marvellous collection of Pahari paintings at the Victoria and Albert Museum.

Dr. Sharada Rani and myself reached **Paris** on the 18th night and we were received by Prof. Louis Renou who had arranged our stay at the Maison International at the Cité Universitaire. Spent the next day (19 Mar) with him and was astonished to see all the publications. He said: "why do you give up Vedic Studies? You should take up the Sanskrit Dictionary, as the speed of S.M. Katre is too slow. It may never be completed". He said that a Swami of the Ramakrishna Ashram in Paris is very famous for his lectures which are attended by 1000 to 1500 persons. People are fond of hearing on yoga in Paris. Whosoever comes to lecture on yoga has an overflowing audience. Had to renew our visas in the afternoon with the help of Shri Goburdhan, Minister Counsellor of the Indian Embassy. Saw Prof. Lalon at her residence, full of Tibetan images and an extremely rich collection of Tibetological works. She was cataloguing Tibetan xylographs of Tun-huang. She was doing a comparative study of Sanskrit and Tibetan Kriyā-saṅgraha to publish a short study on Buddhist ritual. Went to the Société Asiatique in the evening, and had dinner at Prof. Renou. He had twenty students, including three for the doctorate. K. Bhattacharyya was writing on the inscriptions of Cambodia. Prof. Renou was proud that he had created two positions for Indology at the Sorbonne: he was professor of Indian civilisation and A. Minard was professor of Indian languages and literatures. He was to become the President of the Academy of France next year (1958).

The morning of 20 Mar was gone in the Police Station for the extension of the visas. Had Indian lunch at the home of Goburdhan. He had five thaṅkas, among which the yab-yum deity was stunning. Prof. RaghuVira's Comprehensive Dictionary lay on his table. Went to see Prof. **Jean Filliozat** at the Sorbonne at 3.00 pm. He showed a Chinese text from Vietnam: sutra on the measurement of Buddhist images (S. Lévi Collection: Ms.2A). It had several line drawings.

The **Bibliothèque Nationale** (BN) has several Siddham texts from Korea. Saw a large collection of dhāraṇīs at the Bibliothèque Nationale. It has navya-nyāya texts which were brought in the 18th century and are not found anywhere else. Prof. Fīlliozat had three card-indexes of Tibetan-Sanskrit terms prepared by Cordier:

(i) Technical terms of the Aṣṭāṅga-hṛdaya
(ii) Index of the initial chapters of the Amarakośa
(iii) Technical terms from a text on alchemy (*rasāyana*)

Korean and Chinese manucripts in the Collection Collin de Plancy contain reproductions in Siddham characters.

Fonds Sanskrit has two volumes of a Tibetan-Sanskrit dictionary (Sanskrit 1755, 1756). Institut de France has Tibetan and Mongolian xylographs. The catalogue of the Tibetan was published in the *Journal Asiatique* 1924 and of Mongolian in the *T'oung Pao*. It has two commentaries on the Tibetan āyurvedic classic *Rgyud.bzhi* and one of them is *Vaiḍūrya sṅon.po*.

Saw the **Musée Guimet** in the evening. The Director General Mme Jeanine Auboyer showed us the whole museum personally: went round the eight sections of Cambodia, Thailand, Tibet, Java, Central Asia (Tun-huang paintings), China, Japan and India. The Museum had the paintings reproduced in colour by Éditons Euros which were exactly like the originals. In fact it was difficult to say that they are reproductions and not originals. Three attracted our attention: Gandharva Kuan-Yin, nirvāṇa of the Buddha and Sugati-sandarśana Avalokiteśvara. A Burmese paintings of Nemi-jātaka had a divine grace and charm that held the eyes captive. The narration was calligraphed in the rondure of the Burmese script (MA 565). A Thai painting of the departure of Prince Siddhārtha from the palace on his Kanthaka horse whose feet were held aloft by the gods, reminded of Tun-huang murals. Saw an iconographic pantheon with Sanskrit-Tibetan-Mongolian-Chinese dhāraṇīs for each deity. Saw the thaṅkas of Indian ācāryas, like Abhayākara (MG 16504), Bhāvaviveka (MG 16505). Saw an architectural Tibetan maṇḍala (MG 11218). The serene faces of Buddhist images from Afghanistan spoke of the lost splendour of what was once the Land of

Light for Central and East Asia. Saw three Hsi-hsia manuscripts written with golden ink on black paper: what an imperial splendour. Met Prof. R. Stein who teaches Chinese and Tibetan at the Sorbonne.

Went to the **Bibliothèque Nationale** on 21 Mar 1957. Saw a sheet with Siddham letters from Korea (Coréen 108) which was meant to be placed on the coffin. Korean collection has 116 works, some with several fascicules. The Tibetan fond has 885 xylographs (1–107 Peking Kanjur, 108–332 Peking Tanjur, 333–352 sumbum of Tsoṅ.kha.pa xylographed in Beijing; 353–885 other texts). There is a hand-written catalogue by Prof. Filliozat. Besides there are Tibetan works and fragments from Tun-huang being catalogued by Lalou. The Mongolian collection has 144 works (1–111 Mongolian Kanjur in red print + 112–144 other texts). It has a handwritten catalogue. Saw the Cambodian collection of palmleaf manuscripts whose catalogue has been published.

Got the Swiss and Dutch visas in the afternoon. Had dinner at Prof. Renou's residence. Mme Renou cooked a delectable vegetarian meal. Prof. Pierre Chantrine joined us at dinner. He was studying very ancient Greek of the Mycenaean (Gk. mukēnaios) inscriptions which are earlier than Homer and have been deciphered during the last seven years. They are written in three scripts: hieroglyphic, Linear A, and linear B. The hieroglyphic has not been read. Some Sanskrit suffixes have been found in them, such as °*vas* of *vidvas*. It has IE labiovelars.

Left Paris in the morning at 8.00 am on 22 Mar and reached **Lausanne** at 3.15 pm. Met Prof. C. Régamey whose library had interesting works. His edition of Bhadra-māyākāra-vyākaraṇa (Warsaw Soc. of Sciences and Letters, Oriental Commission Nr.3, Warsaw, 1938) was burnt in World War II. Only six or seven copies survived. *Indo-Tibetische Studien (die Methoden der tib. Übersetzer)* by N. Simonsson describes the technique of translating Sanskrit into Tibetan. It is based on a Tibetan translation of the Saddharma-puṇḍarīka-sutra found in Khotan. Tibetan tallies with Sanskrit word by word and even the syntax is identical. Simonsson opines that the Khotanese version is the oldest and the Kanjur version has been corrected. He thinks that Sanskrit texts were translated word by word and they were revised during the reign of King Ralpacan and his successors. Both the Kanjur and Tanjur were edited, the sentences were put in Tibetan syntax for clarity and the terminology was standardised in conformity with the Mahāvyutpatti. The fragments of the Tibetan Suvarṇabhāsa from Tun-huang also support the contention that first a literal translation was done and it was refined according to Tibetan syntax as a second step. Some colophons state that the Kanjur text is a revised version. Prof. Regamey said that works were left out during the grand revision like the Bhadra-māyākāra-vyākaraṇa. Its poetic portions cannot be understood without Sanskritisation. First every word has to be put in Sanskrit and only then it can be translated. If seen from the viewpoint of Tibetan syntax, it would be an incoherent string of words. Simonsson has discussed the Bam.po gñis.pa which explains the technology of translation from Sanskrit into Tibetan. Prof. Regamey said that besides the three piṭakas there was a fourth

Vidyādhara-piṭaka. It has been mentioned by Hsüan-tsang. It had Tantric texts. One text from this, Subāhu-paripṛcchā, is found in Tibetan. Prof. Lalou has done a paper. Prof. Regamey felt that Tantras are a very ancient part of Buddhism. The first Buddhist work that reached Tibet was the Tantric Subāhu-paripṛcchā.

Went to **Berne** on the morning of 23 Mar. The Tibetan and Mongolian xylographs in the Historical Museum were collected by Larsen, a colleague of Sven Hedin. He brought the complete library of a monastery. It has not been catalogued so far. Most of them are xylographs done in Beijing. Saw 21 volumes of different Prajñāpāramitās in Tibetan.There were 38 volumes of the Mongolian Kanjur. The volume I opened was of the Mahāprajñāpāramitā. It was printed in black ink and every letter was clearly legible. It could be another edition, as all the known Mongol Kanjurs are xylographed in red. Saw another Mongolian text in ten volumes whose Chinese side signature said that it was of the sutra genre. It was probably a *mdo-maṅ* or collection of important sutras. Lalou has published the contents of a *mdo-maṅ*. Sometimes these *mdo.maṅ* have versions that differ from the Kanjur or even are not found therein. A set of eight thaṅkas illustrated the Thousand Buddhas. There were Thai paintings also. Saw Telugu cloth paintings which were close to Javanese wayang. It seems that Javanese wayang was an adaptation of the Andhra tradition but accentuated.

2 Apr 1957. The Netherlands Institute for International Cultural Relations arranged our visit to the dykes crossing around 250 miles by car. Year around land is being wrested from the sea. This has been going for the last two centuries. It is a marvel of engineering and the indefatigable perseverance of human effort. We realised at the dykes that the Netherlands is the gift of Varuṇa.

3 Apr 1957. The **jubilee of Prof. Gonda** was celebrated in a grand manner. Dr. Sharada Rani wrote the benediction *paśyatu bhavān śaradaḥ śatam* in Tibetan *ston.pa brgya mthoṅ.bar.gyur.cig* with red cinnabar on white satin with a brush and had it framed beautifully. The Professor had himself photographed with it. Six persons narrated how Prof. Gonda had enriched their lives and also of many others who had the privilege of studying under him. My speech is reproduced hereunder.

Respected Professor, Mrs. Gonda and dear friends,

It was about two years ago that my friend Dr. D.J. Hoens informed me about the jubilee of our revered Professor Dr. J. Gonda. Then I felt sad that I would not be able to be present on this momentous occasion, but I nursed a hope of being able to partake in this great festivity as I had to come to Utrecht for the promotions of my wife and sister. Today it gives me immense pleasure to be here amidst you to pay my humble tribute to one who has been the *satīrtha* of my father, my own teacher and the guru of my wife and sister. I am grateful to the *werkcomité* for affording me this opportunity and to Dr. Hoens who has honoured me by an invitation to say a few words about our guru, whom we all love and respect so highly.

"It is over eight years ago that I came into contact with you, Prof. Gonda in connection with my work on the critical edition of the Jaiminīya-brāhmaṇa (JB), esp. its chapter on the one-year sacrifice of Gavāmayana. As I proposed it for my dissertation at the State University of Utrecht you at once agreed. It was in the fitness of things too. It was in this very University that Prof. Caland had made notable contributions to the eventual but then far-off realisation of a critical edition of the Jaiminīya-brāhmaṇa. As I began to send by airmail the instalments of the Jaiminīya-brāhmaṇa your penetrating insight and your attention to the minutest methodical details carved out in me a deep reverence for your scholarship. You inspired me about the value of accuracy in all scientific undertakings. As I went on sending the instalments of my work and as I went on receiving them, my śraddhā for you went on increasing. Your exacting precision somehow made an impression on me that you must be a 'hard' teacher. But immediately on my first arrival to the Netherlands, I had to reverse my opinion about your amiable personality and your paternal affection for me and my work. During my first stay in the Netherlands, the first time when I lived away from the family, your loving care and that of Mrs. Gonda made my stay pleasant and comfortable. I felt a filial affection towards you both.

"During the winter of 1950 I studied Kawi or Old Javanese language with you. It was a unique experience to study with you a language from the very outset. I read with you the the Poṣyacarita of the Old Javanese Ādiparwa. You took great pains to introduce me to the fluidities of Old Javanese grammar. It was a symbol of your great concern for all who have studied under you. The comparisons of the Old Javanese and Sanskrit texts were illuminating and they added to our existing knowledge of the interrelationship of the Sanskrit and Old Javanese versions of the great epic Mahābhārata. Then I had thought that on my return to India I will be able to inaugurate Old Javanese studies. But many other pre-occupations prevented me from doing so. Few years later when I was married I assigned Old Javanese studies to my wife. I gave her and to my sister the notes I had written in 1950 during my studies of the Old Javanese Ādiparwa. Thus you became the grand guru of my wife and sister. Both of them have had the pleasure of your guidance, of you who have read each and every line of their 500-page critical editions of the Ślokāntara and Wṛhaspati-tattwa. You have made their works worthy representatives. I may be permitted to quote here the thankfulness of my wife in her own words: "it is a great satisfaction for me that I have had, the pleasure of having as my guide and mentor Prof. Gonda, who is the, illustrious doyen of the long line of savants who have had the privilege of illuminating Indonesia's past. To him have I always turned in straits and difficulties, and his advice has ever given me confidence and encouragement to carry to completion this work [Ślokāntara], which has the singular distinction of breaking new ground in Indian scholarship. Deep and profound is my gratefulness to him for the many invaluable hours he has devoted to this work". In a similar strain my sister, Mrs. Dr. Sudarshana Devi, has expressed her gratitude. The publication of the Ślokāntara and Wṛhaspati-tattwa mark a new epoch in the scholarship of India and you, our revered professor, have reason to be proud of being the first ācārya.

"I recollect the days when I read the proofs of your magnum opens *Sanskrit in Indonesia.* Whenever I made a suggestion you at once agreed. This shows your open-mindedness to accept new facts, a rare phenomenon among scholars of your age and eminence. Your *Sanskrit in Indonesia* created a stir in the world of scholarship. It was at once acclaimed as a fundamental work for Indology, Indonesian studies and linguistics. The conferment of the honorary membership by the Royal Asiatic Society of Great Britain and Ireland was a recognition of the merits of this work. In India it has been greatly appreciated as a notable contribution to a totally new field. Today the history of the Philippines begins with the Spanish colonisation. They are conscious of their ancient past. It caters to their national pride to learn about it. *Sanskrit in Indonesia* has made them feel elated to know concrete linguistic facts about their ancient relations with India. I have been showered with requests from the Philippines academic world for presentation copies of *Sanskrit in Indonesia*. These are just a few facts from the tremendous ovation it has received.

"You have served my country sitting thousands of miles away from her. You have elucidated many of her linguistic mysteries. You have given her admirable critical editions of the Old Javanese Brahmāṇḍa-purāṇa, Bhīṣma-parwa, and Agastyaparwa—all important for understanding her ancient international cultural contacts, and at the same time valuable for the study of related texts. You write so fast, that I find it hard to keep pace with you in reading what you pen down.

Presentation of the scroll by Dr. Sharada Rani. "This short mantra is a very significant piece of evidence of the Vedic elements in the Tibetan form of Buddhism. It represents the Vedic *paśyema śaradaḥ śatam*. The form पश्येम has been altered in translation to पश्यतु while शरदः and शतम् are translated literally. It will be interesting to point out that in 1955 my father discovered the famous sacred Vedic prayer Gāyatrī transcribed in Manchu, Chinese, Mongolian, and Tibetan. The gāyatrī has gone wherever the Mongols have gone, for example the Soviet areas of Buryatia and Baikal Lake as well as the basin of the Volga where the Kalmyks reside. There are similar Vedic traces in Tibet and Mongolia which await further research.

"In the end my wife, sister and me pray for you a hundred autumns of work. May you illumine the past of our country with your immense learning, and thus create bonds of goodwill between nations for which we aspire and work today under the shadow of the atomic age.

"Then and even now you Mrs. Gonda, have made our stay in Utrecht the most memorable of all our sojourns in Europe. Your motherly attention and affection have made your country a second home for us. Your smiling welcome at the door enshrines you in our hearts."

The jubilee of Prof. Gonda concluded with a theatrical performance by the gods of India, of Classical Indonesia and of Greece. They represented the languages on which Prof. Gonda has worked. His academic career began with a full length discussion of the Greek *deiknōmi* 'I see' which has *deik* (cf. Hindi *dekh-nā*), *nōmi* (declension like *śṛ-ṇomi*). Brahmā and Viṣṇu spoke only

Jubilee of Prof. Dr. Jan Gonda. Dr. Sharada Rani presented him a Tibetan blessing written by herself on satin and beautifully framed.

Sanskrit, the gods of Indonesia only Old Javanese, and the Greek gods only Greek. It was a unique idea and fascinated all present.

Prof. R.A.M. Bergman, director of the department of cultural and physical anthropology, Royal Tropical Institute, Amsterdam informed us that the Kodachrome pictures of **Balinese paintings** will be developed in Paris and sent to us in Delhi. He wrote: "We are happy to see that your journey has been interesting and profitable in the way of re-discovering or re-interpreting old cultural treasures. Sometime you will come back I hope and find a way to study here."

Bima binuṅkus. The Embassy of Czechoslovakia handed over six photographs of an Indonesian palmleaf manuscript in the Oriental Institute, Prague to Prof. RaghuVira. He gave it to me to be transcribed, translated and annotated. It was published in the *Archiv Orientálni*, Prague 1959:27.565–71. Its details can be read in my *Lord Śiva and Buddha in the Golden Isles* 2013:187 (Śp.642, New Delhi).

R.B. Joshi, Raipur: "Thank you very much for your very highly valuable present **Swarawyanjana** along with 'Unto the Shiva Temple of Indonesia'. I have no words to express my sense of joy and gratitude when I received your present of the book. You can imagine as a linguist as to what can be the feeling of a linguist to receive such a fine present with so much love. And what is more joyful for me is to know that the present is coming from such an illustrious son of such an illustrious father like Prof. RaghuViraji, for whom I had the highest respect. What is more unusually attractive about Prof. RaghuViraji is that he not only himself but also his whole family have been a centre of inspiring Sanskritists, equipped with excellent linguistic attainments and imbued with a great idealism about Indian culture, like you and your sister. I had not the good fortune to see your great father in person and to come in touch with him. But now I feel that I have atleast the good fortune to come in touch with his great worthy son. I don't know when we will have the opportunity to meet in person and talk, as Delhi is not the place on the route of my usual travel. However, if there be any accidental chance of my visit to Delhi, surely your place will be the most—attractive place for me to visit first of all, almost like a place of pilgrimage for a person of my linguistic interests. Prof. RaghuViraji's memories and home will certainly be so inspiring" (24 Nov 1967).

Ms. **Setti Sundari Yamin** from Jakarta: "I thank you very much for the book you sent me: *The Call of the Vedas*. It is not only a gift to me, but also to our library.

"The general situation in our country is rather bad and I think it is because we forget the wisdom given in ancient books. A great pity, I have not seen the building of Bharatiya Vidya when I was in Delhi in July 1966.

"We are now very busy with planning an academy for Indonesian Art: vocal, music, dance, wayang play, and in the first place knowledge about the Mahābhārata and Rāmāyaṇa. The lessons will be given after schooltime to keep the youth busy with art and culture. We hope, it will do some good" (27 Mar 1968).

"It was most kind and generous of you to send me *The Ramayana of Tulsidas* containing three volumes. I was quite surprised and then the parcel arrived on my birthday in August. Thank you very, very much. I am rather curious to know who has whispered to you to send me the valuable gift. It must be someone who saw our library. Will you send him or her my hearty thanks?

"Excuse me for not answering directly. We are very busy with our Academy Karawitan for dance and music and wayang. It opened in May. Our pupils have to master the stories of Rāmāyaṇa, Mahābhārata and Bhagavad Gītā. So you know what it means to get these books just now" (27 Sep 1968).

Derivation of Polynesian languages. Prof. H. Barraclough Fell, Prof. of Invertebrate Zoology, Harvard University, Cambridge Mass. wrote to late Prof. RaghuVira: "May I first express my admiration and also my personal gratitude for the wonderful work which you and your colleagues are doing in bringing to publication the scholarly series of texts on ancient Indonesian literature. These documents, now available for study by all persons interested in the history of the Oceanic languages, have greatly assisted me in my own researches on the former linguistic structure of Pacific dialects, and in particular the origin of the Maori language of my own home country of New Zealand.

"I am writing at this time to beg your permission to reproduce in a book I am preparing for Harvard University Press, on the history of the oceanic peoples and faunas, a passage from your edition of the Sāra-samuccaya. I would particularly like to use the closing lines of the work, śloka 517, on page 407 of your edition. The high incidence of Oceanic roots in the Old Javanese of this śloka makes it particularly valuable to cite as an example of my theses on the Asiatic derivation of Polynesian language and thought. If possible, I would also be grateful if I may cite this passage in a technical paper.

"If you are so good as to accede to this request, would you please indicate if you have any preferred wording which we should use in our formal acknowledgment. I would ordinarily plan to express my indebtedness in a paragraph in the introduction to my book. I should explain that I am a biogeographer, and am therefore interested in Pacific man as one element in a general Pacific fauna, and that language is just one facet of various characteristics by which we may trace the dispersal of human races across the Pacific from an Asiatic homeland" (29 Mar 1968).

Sutasoma & Arjunawijaya. Dr. Sutjipto Wirjosuparto was teaching at the Department of Asian Civilization, Australian National University, Canberra in 1968: "It is already more than one year that I met with your sister in Djakarta in Indonesia, just before the time that I was leaving Indonesia for Australia. Now I am teaching in the Department of Asian Civilization in the Australian National University and I am in charge with the teaching of the ancient history and culture of South-East Asia, in particular the history and culture of Indonesia. My big boss is Prof. Basham, who is the Head of the Department.

"At present I am engaged in assisting two Indonesian scholars, namely Mr. Suwito Santoso, senior lecturer in the Australian National University (teaching Old-Javanese), who is writing a doctoral thesis for his PhD on Sutasoma (translated into English with philological annotations) and Mr. Supomo Surjohudojo, a lecturer in Javanese language in the Australian National University (once studying under the guidance of Prof. Dandekar in Poona) who is writing a PhD thesis on Arjunawijaya (translated into English with philological annotations). These two scholars are working under the guidance of Prof. A.H. Johns, while I am only assisting them to overcome the difficulties. Mr. Suwito Santoso is submitting his thesis at the end of this year 1968, while Mr. Supomo at the end of 1969" (18 June 1968).

Nyoman Rai, Djakarta was delighted to receive the **Sārasamuccaya** on 2 Aug 1968 as it helped their "continuous efforts in giving explanations and expositions by radio, TV and dailies of our Balinese religion. We have just published Bhagavad Gita in Indonesian and original Sanskrit text and Sārasamuccya in Sanskrit, Kawi and Indonesian."

Voyage of Friendship to Bali. Mihir Sen who swam across the British Channel wrote on 4 Apr 1969: "I thank you very much for your letter of March 24 and have diligently gone through your existing experiences of your last visit to Indonesia.

"Being what I am, forgive me if I say that the prophecy of Jayabhaya at page 5 of your article filled me with a deep sense of satisfaction. I do not believe in astrological predictions and things like that but this prophecy I know will come true. The part I am referring to is about what he is reported to have forecast for 1976, when there will be a resurgence of the most enlightened religion in the world, in these far off outposts of our once-great culture.

"I do not remember if I told you about our next expedition which is in an advanced state of planning. I will be announcing it from Bhubaneswar on April 14. It will be a voyage of friendship to the Bali Islands from an ancient port of Kalinga. Even to this day, the memory of the sailings to Bali lingers on in Orissa, although merely in the form of rituals. Early in the dawn of Kartik Purnima each year there is a touching ceremony by the banks of Mahanadi in Cuttack when people after taking a dip sail small banana barks lit by wicks commemorating the annual sailings to Indonesia. This festival is called Bali Jatra!

"I shall be grateful if you can help me with authentic sketch of boats that were being used for the maritime trade between India and Indonesia around 500 BC. We already have some designs and your suggestions will be welcome. We will build a boat which will look exactly as the ancient Hindu galleons which were used by our ancestors."

Sent photocopies of boats from Indian sources and from the Borobudur.

Restoration of the Borobudur. Dr. R. Soekmono spoke of the deplorable state of conservation of the Borobudur. Since 1963 efforts had been going on to save it from loss. It was sagging in all directions, sagging walls and galleries, and weathering of reliefs. Water was its main enemy. Earth of the low-lying rice-fields was filled in the terraced structure to represent the Mahāmeru and rains were wreaking havoc. Immediate steps were needed to rebuild the Mahāmeru anew on reinforced foundations with a proper drainage system to ensure security against rains. I took up the challenge and decided to convince the leader of the Indian delegation to the XVII International Congress of Orientalists at the University of Michigan (1967) to put a resolution on the restoration of the Borobudur at the plenary session. The leader was Prof. Humayun Kabir, Minister of Education in the Government of India, New Delhi. To convince him I wanted to invoke the revered name of the great Poet Tagore who had written the most moving poem on this great sanctum. How to get his poem. An American lady student approached me to explain her a Hindi poem of Nirala. I translate each word, its mystic symbolism in Indian aesthetics and finally its ineffable sublime. The poem had not just to be read but recited singsong to feel its profundity. She was thrilled and said that we cannot experience this poetry of *chāyāvāda* without an Indian guru. This was a god-sent opportunity for me to request her to find Tagore's poem on Borobudur. Luckily, she came back next afternoon with a copy of the poem. I took the poem to Minister Humayun Kabir to explain the grand message of the Borobudur in the words of a poet whom he admired and revered and with whom he felt a kinship as coming from the same state of Bengal. I told the minister that you come from the Golden Land of Bengal (*Sonār Banglā*) and you have to put across a golden resolution to restore a sanctum that is the heritage of humanity. Inspite of struggling for quite some time, the minister flatly refused to move the resolution. In anger I shot back: India was a *puṇyabhūmi* or sacred land, it became a medley of kingdoms and today it is a babudom, no longer a state but an administration. The minister refrained his anger but asked: what is this babudom. I left the minister in dismay, but in the hope that success lies in strife. Drafted a resolution and approached all the participants in the section on SE Asia.

Whomsoever of SE Asia or working on SE Asia I met, I offered the poem of Tagore. It thrilled everyone as very few had read it before. All the colleagues signed the resolution and in 36 hours I had around thirty signatures. Prof. Denis Sinor obliged us by presenting it to the Organizing Committee. The resolution came up at the plenary session on the last day. About fifty scholars stood up and in five minutes the entire assembly was on its legs, with both arms aloft and thumhing the desks. It was passed with terrific acclaim. The representative of the UNESCO came to me and said: "We did not know that you are such a revered and resourceful person. Everybody is talking abount you." I said: "All that we see is the grace of the Lord of Borobudur Buddha Mahāvairocana. I am just a medium." The UNESCO person asked me: what is the next step? "You have to respond as keepers of culture so that humanity is moved by noble values and war is no longer born in the minds of men, in accord with the charter of the UNESCO." Dr. Soekmono and other Indonesian delegates came and touched my feet, and thanked me profusely. I told them: all has happened by the blessings of the Borobudur and its *spiritus movens* Guṇadharma who envisaged and created this grand symbol of the Indonesian genius. Let your hearts touch his feet who lives in the grand dharmakāya of the Borobudur. Friends from all over Asia, Europe, USA felicitated me and admired the fact that ours is the first Congress to initiate such a monumental happening. Prof. Humayun Kabir also came to me whose ministry did not consider me worthy of being made a delegate but he now saw me being hailed globally. He said: I want to have a word with you. As we stood alone, he said: you should have told me before hand as a member of the Indian delegation that you are working to move this resolution. I responded: Mr. Minister the resolution has been moved by thirty scholars of SE Asia or those working on this region. Secondly, the ministry did not make me a delegate. The airfare from Delhi to Frankfurt was paid by the German Government, that from Frankfurt to Ann Arbor by the Permanent International Altaistic Conference of the Indiana University and the hospitality here by the University of Michigan. I had to stitch my robes. Please be happy that every delegate is euphoric and gives the credit to India. Mr. Minister please know that I did not participate in the section on India, but spoke in the Central Asian section and spent each and every hour of mine for Borobudur. You will be happy that I spent a week in Germany studying Buddhist texts in Old Turkish which are the earliest literary heritage of the Turkish people. Mr. Minister, now I shall go to Kalmyk and other Mongols who fled from communism to the United States. Moghuls were related to the Mongols.

See further details in LC.2013:228–230.

I was constantly receiving letters from SE Asia, USA and Europe for reprinting **Sanskrit in Indonesia**. A new revised and enlarged edition was completed in January 1974. A magnum opus of Prof. J. Gonda, it had effected the study of the linguistic history of South East Asia with special reference to their Sanskrit heritage. A copy was send to Mitsugi Masamitsu who is collecting linguistic evidence on the origin of Japanese. He believes that Japanese is based on the Indonesian (Malay) language.

Dr. Ir. Sam Udin, Bandung: "Looking at this sumptuous book—according to its content, although its appearance is no mean thing either—I cannot help but thinking the loss of the first copy a sad waste. I even think whether I should not have lodged my complaint earlier.

"As things are, I wish to congratulate you and its author with the re-issue of this *magnum opus* to the actual and intensive use of which I am looking forward" (11 Feb 1975).

Prof. P.J. Mistry, Chairman, Department of Linguistics, California State University, Fresno CA: "Please accept my congratulations for publishing Dr. Gonda's monumental work *Sanskrit in Indonesia*. I will make an effort to inform interested scholars and libraries about this publication" (14 Nov 1975).

Dr. J. Noorduyn, Leiden: "What a masterly work it is" (1974).

Shri Alakhniranjan Pandeya, Varanasi translated Sanskrit in Indonesia in Hindi at the request of Dr. Vidyanivas Mishra of Kashi Vidyapīth, Varanasi (12 Jan 1990).

S. Supomo, The Australian National University, Canberra: "I would like to thank you for Professor's Gonda's *Sanskrit in Indonesia* which I received a couple of weeks ago. No doubt the republication of this long awaited book will be of great value for the study of Old Javanese, and Indonesian culture in general. As an Indonesian teaching Old Javanese in an Australian University I can really appreciate the most valuable service your Institute rendered for the advancement of the study of Old Javanese by republishing this book" (21 May 1974).

Dr. Soewito Santoso, an Indonesian scholar at the Australian National University, Canberra visited me on 10 Oct 1970. He came to India during his global study trip, and visited only Delhi. He said: "I have come to India only to see you and your Institute, and no other place in India." He has critically edited, translated and annotated the Sutasoma, an ancient Indonesian kakawin or kāvya in the Kawi language. Dr. Soewito was keen to have it included in the Śatapiṭaka series. It was brought out by the Academy. He was to lecture at the universities of Cornell and Chicago in Nov 1970 on Indonesian literature of all historical periods. He included New Javanese literature which had been given meagre treatment in European works. He was to be back in Canberra by the middle of November 1970.

The Indonesian Department of the Australian National University was very active as related by Dr. Santoso. Professor John was editing and translating the New Javanese version of the Nawaruci. Dr. Supomo, a fellow countryman of Dr. Santoso, was in the final stages of completing his scientific edition, translation and notes on the Arjunawijaya. This text is earlier than the Rāmāyaṇa Kakawin. Dr. Supomo was to come to India in the second half of 1971, to conduct further researches on the kakawin literature at the Academy. Mr. Forrester was engaged on the textual edition, English translation and notes on the Dharmaśūnya. Dr. Santoso further said that there are about 200 students in the Department of Indonesian studies. It is the biggest Orientalist department.

Dr. Santoso was keen to have the Sanskrit Bhaṭṭikāvya for comparison with the Old Javanese Rāmāyaṇa. He invited Dr. Sharada Rani to visit Indonesia anytime from May to August when the rains subside and when it is possible to witness a Balinese cremation. November to March are rainy months. In Indonesia Dr. G.T.S. Hardjono Director of Rojo Pustoko Museum was to be of great help. Drs. Soekmono was the Director of Dinas Purbakala. Drs. Pandji Sujono was the Dy. Director of Dinas Purbakala. Drs. Bukhari was the expert on Indonesian inscriptions in Sanskrit and Kawi. I presented a complete set of the Kawi text editions that had appeared in the Śatapiṭaka series.

Prof. C. Hooykaas, University of London, wrote in his article on 'The **treasures of Bali**' (*R.C. Majumdar Volume*, ed. H.B. Sarkar, Calcutta 1970:76): "Immediately after the Balinese there is one people that has a considerable lead on every other people on earth for the study of the Hindu side of Balinese culture or Indo-Javanese culture, and they are the Indians. They have contributed their part and are still active, as appears in recent years from the publications of the International Academy of Indian Culture at New Delhi. For academies for dozens of years research remains to be done by dozens of scholars, with regard to the study of the past in Java and Bali."

Promotion of Indic studies in Bali. During a short visit to Bali I met the Vice-Chancellor of the Udayana University, the Rektor of the Institute Hindu Dharma, Director of the Konservatori Karawitan Indonesia (Institute of Fine Arts), and the heads of other educational institutions. All of them wanted books on Indian art and culture. Since then I was sending books on Indian Culture to different institutions. Drs. Pandji, Director of the Konservatori Karawitan Indonesia wrote: "We have received completely all the packages you sent to us which will be of much use and great importance. It was a pity that your recent stay in Bali that looked like a glimpse in the night did not give us the chance to utilize a talk with you. If I don't trouble you too much it would be very appreciated if we could have a simple Sanskrit-English Dictionary, since we have to teach Kawi at our Konservatori." Again on 31 Jan 1971: "May I again and again extend my heartfelt thanks to you for the priceless treasures you sent me consisting of: the Sanskrit-English Dictionary, The Life of Vivekananda-Ramakrishna, and the like, which I have duly received. I feel as if I were so close to the Indian soil and sphere when I sit and deepen in the holy readings. At present we are a little busy with our new course and the increasing number of our students."

Dr. H. Soebadio, Jakarta: "Thank you very much for the third volume of your father's memorial studies. The book is as usual beautifully printed and bound. Did you receive my letter which I wrote to thank you for the offprints you sent me? I thought then I would see you in Yogyakarta for the IAHA conference. But, my dear Lokesh, I never could get hold of the second volume. Would it be possible for me to get it through you? As the book is beautiful and (I gather) also expensive, please, do tell be how I could send payment to you. If it is possible also, I should like to receive some copies also of your *Svaravyañjana*. My assistants do need these very much. I hope there still are copies around? We would be very happy if you could send us four copies. Dear Lokesh, I hope you can send us the second volume and also the copies of Svaravyañjana we so badly need" (7 Feb 1975).

Rāmāyaṇa kakawin is a kāvya by Yogīśvara in Sanskrit metres in the Indonesian language. Dr. Soewito Santoso writes: "I finished transcribing the text of Kern's edition which I would use as the basis of my edition. The other manuscripts came from Leyden explains the slow progress made. I use besides Kern's edition, Cod. Or. nos.2200, 2201, 2202, 3871, 4436, 4438, 4444, and 1790. I have finished reading them, and prepare the text together with *variae lectiones* in the same way as I have done with the Sutasoma. I have to get the text ready by the end of 1975, so I can do the translation in 1976. I would like to take study leave in 1976 to work solely on the translation, and might go to and stay in Bali, to get the right atmosphere while observing the study of Old Javanese kakawin there. I hope you stand me by in your prayers, as the Rāmāyaṇa seems to be a bigger undertaking than the Sutasoma."

Rāmāyaṇa Kakawin was completed in a critical edition and translation by Dr. Soewito Santoso of the Department of Indonesian Studies of the Australian National University, Canberra. It contains the original Old Javanese text in Roman transcription, followed by variant readings from palmleaf manuscripts, and an English translation. It is preceded by an extensive introduction and ends with indices, abbreviations and a detailed bibliography. It has a detailed index and bibliography. The Rāmāyaṇa Kakawin consisting of 26 chapters containing 2778 stanzas is the most extensive and greatest amongst works in Old Javanese poetic literature. It has been published for the first time in transcription and translated fully into English, which opens new horizons for further study in various fields of language, religion, customs and tradition etc. not surveyed before. Dr. Santoso has been in the field for more than 25 years, and has translated various Old Javanese literary works such as Sutasoma, Calon Araṅ, Nirarthaprakṛta and others.

Prof. V.I. Subramonian, Honorary Director of the International School of Dravidian Linguistics, Trivandrum; and former Vice-Chancellor of the Tamil University, Tanjore writes: "When Prof. Lokesh Chadra handed over the three volumes of the Indonesian Rāmāyaṇa called Rāmāyaṇa Kakawin recently, the excellence in printing and the general production of the volumes attracted me, first. When a day's leisure was available, the three volumes were read with absorbing interest... The three volumes are examples of excellent editorial work which adds greatly to the credit of the International Academy of Indian Culture founded by the late RaghuVira and his work ably continued with a missionary zeal by his son, Lokesh Chandra."

"After spending an hour and half in the International Academy of Indian Culture, I felt elated. For an hour and more I lived in a world of ancient Buddhist and Hindu mendicants carrying the message of India to nations in the Far East. The Academy has not maintained any book to record the impression of visitors. When one records in indelible ink his impression on the Academy in his mind, why maintain a opinion book. Scholars from different parts of this country have to see this Academy and to make use of the material well-preserved in the almirahs in the Library".

Walter O. Koenig, Washington DC: "I am writing to you with regard to the translations of the Indonesian Rāmāyaṇa by Soewito Santoso and the Indonesian Mahābhārata by I Gusti Putu Phalgunadi. I have been working for quite some time now on a manuscript which analyzes the differences between the original Indian Rāmāyaṇa and Mahābhārata and the Indonesian interpretations, especially in the adaptation of both Epics in the Wayang Kulit Purwa (Shadow-puppet Play of East and Central Java) and Wayang Golek Purwa (Rod-puppet Play of West Java)" (27 Jan 1993).

Shri Vinod Khanna, former Ambassador of India to Indonesia, was writing a book on the evolution of the Rāmāyaṇa in Indonesia's history, society, literature and thought. He collected a number of articles from Dutch research journals at the Academy (1994).

First International Ramayana Festival and Seminar. Before my departure for Indonesia I gave a press interview for saving the Borobudur from the ravages of time, volcanic eruptions, vegetation, stone cancer, water erosion, etc. The appeal was flashed by the Times of India on 31 July 1971. Prof. I.B. Mantra, Director-General of Culture, Jakarta informed me that it had been cabled to the Indonesian Government by their Embassy at Delhi.

The Festival and Seminar was organised by the Ministry of Education & Culture of the Republic of Indonesia in collaboration with the UNESCO. It was inaugurated by His Excellency General Suharto, President of the Indonesian Republic. See detailed account on LSB 2013:161–67.

Artist *Antonio M. Blanco* wanted "ancient examples of the symbol OM of India: "I should cherish having it. Here in Bali it is written thus (2 Sep 1971):
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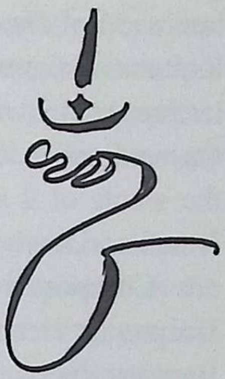


Uplift of Balinese villages. Mrs. Gedong Oka wrote: "The main purpose of this letter is to thank you for your valuable gift of books, that must have arrived quite a while ago during my absence from home. I am very happy with the life of Vivekananda and Ramakrishna as well as with Reminiscences of Swami Vivekananda. I believe that I have already thanked your wife for her generous present of several copies of Radhakrishnan's Gita.

These books will be a most welcome refreshment and nourishment for my spirit and I hope to share them also with friends who might have the same interest.

I wonder whether your Academy has already received copies of our Bali Santi Sena, a magazine aimed at arousing the interest and commitment especially of the village teachers to declining village life. In the teeth of rapidly expanding tourism, which brings in its wake crass materialism, the quality of our village life is being severely challenged. I believe that unless the Balinese themselves do something about this nothing can stop the coarsening of our people and community. Through this magazine we hope, to arrive at quarterly seminars-also mainly for teachers and village opinion leaders which will stimulate and sponsor little projects of village uplift" (28 Jan 1972).

What a precious gift you made me with Sri Aurobindo's *Essays on the Gita*. I collected it yesterday from our post office and immediately after opening the parcel I could not put it down until I had at least read one chapter.

Thank you very, very much for it and the thought of sharing it with my family and friends already fills me with happiness. And especially now that we are publishing our Bali, Canti Sena monthly in which the Gita—Gandhiji's translation—always features this book will the more deepens my understanding of the Gita's message (25 Mar 1972).

Jānakīharaṇa. Wrote to Prof. Gonda on 20 Apr 1972. This week has been of an unexpected discovery in Old Javanese literary history. Tjokorda Rai Sudharta had come to India for the International Sanskrit Conference. He stayed on with me for a couple of months to do an edition of the Bhuvanakośa. On Sunday (16.4.72) His Excellency Menon, the Indian Ambassador to Jakarta, visited the International Academy of Indian Culture. Mr. Sudharta spoke to him about his paper presented to the International Sanskrit Conference. I requested him to show me the paper. He brought his paper on 'Sanskrit in Bali' at the end of which he had cited a passage from a lontar called Svarasaṁhitā. In this passage Sanskrit words were followed by Old Javanese translations. The Sanskrit was wonderfully preserved and the words seemed to make up a charming metre, in full kāvya style. First I thought it might be the Bhaṭṭikāvya, but on checking it was not so. Next my guess turned to Jānakīharaṇa. I looked up the text and read through its pages. It turned out to be stanza 12 of the first canto of the Jānakīharaṇa. I checked the lontar which began with *°mojah* the last word of Jānakīharaṇa 1.11. I told Mr. Sudharta that the beginning should be found in some Kretabasa manuscript. I glanced through Juynboll's catalogue of Leiden manuscripts under lexicography, etc. and there was Cod. Or. 5089 which began with *asitya*, that is, *āsīt*. On verification, it was the first word of the Jānakīharaṇa. This Cod. 5089 has been transcribed, and the whole of it is the Jānakīharaṇa. At last, we have a full-fledged Sanskrit kāvya in Indonesia. It will add a new dimension to Old Javanese studies.

Comparative study of Balinese and Nepalese practices. Prof. Punyatmaja Oka, Udayana University, Denpasar wrote: "I reached Djakarta on 23 June from Bangkok after leaving Delhi for Banaras, Patna, Kathmandu and Calcutta. ... I carried with me *bhasma* of Pashupatinath from Kathmandu to Bali. Bali has much similarity to the culture and religious practices of Nepal. The sacrifice performances in Nepal are just like in Bali. How much knowledge I gathered on temples, ritual practices of our Dharma, particularly in Nepal. How interesting it was when I saw in Nepal the Pañca-devaśālā, the five temples, situated in the five directions, as at Běsakih. The eleven Liṅgas facing the cremation spot near the Gomati River are the manifestations of Ekādaśa-devatā-maṇḍala of Bali (or Ekādaśa Rudra) which is celebrated every hundred years, as a grand Pūjā dedicated to Lord Śiva, in His perfect eleven attributes" (27 June 1972).

Dr. Satyawati Suleiman: "I have now at last a study of my own with all my books... ... It looks as if the name **Sarasvati has brought me luck**, materially but also mentally. I went to the Applied Research Centre for Archaeology and Fine Arts in Cambodia in December. I had to chair the meeting twice and got many compliments, not only from Khmer but also from foreign consultants from Cambridge University, Australia, etc. Sarasvati is flowing. I have become the Director of the Institute of Archaeology (Lembaga Purbakala) since January, because Sukmono is concentrating on the Borobudur project. We had two weeks ago a meeting with the Consultative Committee of UNESCO at the Borobudur. The President is to remove the first stone on 10 August" (20 Feb 1973).

Ms. Gědong Oka: "I was quite touched by your devotion, for when I came home from my European travel I found to my delight another booklet to nurture my thoughts. It is very good to have something to read in the morning before starting the day. A book like *The Art of Life in the Bhagavad Gita*, your latest gift, is just the kind of literature to brace one for whatever may come up for the day. How could I thank you for this, my dear Dr. Lokesh Chandra?

"Anything pertaining to India has acquired a special significance now after my recent visit to this great land. Every day there is something that reminds me of this visit.

"This *The Art of Life...* by H.V. Divatia is very well written and I wonder if you could send me a few more copies of it, as this is exactly the kind of book that could be fruitfully read by some of our serious minded young. Also a copy for our American son would be very useful. Should you like to send it straight to him. I am giving you his address below:

Mr. T.E.E. Spooner, 3215 Tennyson St NW, Washington DC 20015, USA.

Did I tell you that Tom's **babyson is called Krishna**?

"Another thing that I would like to ask you is, whether you could send me some background literature on *Gaṇeśa*, the tales connected with this elephant headed deity etc. I need this to help a gifted student of mine who happens to be a sculptor too and now specializes in carving Gaṇeśas. I believe that knowing more about tales that relate to this deity will help him in conceiving the right image of it (27 June 1973).

Ślokāntara is one the ancient Indonesian didactic texts which was critically edited, annotated and translated into English by Dr. Mrs. Sharada Rani in 1957. The original text was printed in the Balinese script too. Indonesian scholars have always been trying to obtain its copies. At the request of Prof. Pandam Guritno, a leading authority on the Peforming Arts (Wayang) of Indonesia, a copy was sent to him: "It was a great pleasure to receive Mrs. Sharada Rani's *Ślokāntara* yesterday. Thank you very much for sending me this valuable book" (26 July 1973).

Prof. RaghuVira's fieldwork in Indonesia. Prof. RaghuVira was a pioneer in bringing to India the rich heritage of Indonesian manuscripts in microfilms, besides starting researches on the cultural interflow between India and Indonesia. I wrote an article on his 1951 expedition to Indonesia in the January 1974 issue of the Hindi digest Navneet (Bombay). Shri Kanhaiyalal Sethia of Calcutta wrote: नवनीत में आपका लेख 'आचार्य रघुवीर बाली में' पढ़कर हृदय गद्गद् हो गया। वास्तव में स्व. आचार्य जी महान् भारत की आत्मा के प्रतीक थे। मुझे कलकत्ता में १९५७ में उनसे मिलने का सौभाग्य मिला था। उनके स्नेहशील व्यक्तित्व से मैं अभिभूत हो गया।

Indonesian ballet of the Rāmāyaṇa was performed by the members of the Embassy of Indonesia, under the guidance and inspiration of the ambassador His Excellency Lt. General Soegih Arto. General Surono, Deputy Commander-in-chief of the Indonesian Armed Forces, had promoted this cultural event at home. Replying to my congratulations, General Surono wrote: "It was indeed a great pleasure to receive your most felicitous letter of 4 December 1976. I feel highly satisfied that my modest attempt to promote cultural understanding and cooperation between our two countries has been accepted favourably by the people of India. Cultural links between Indonesia and India are almost as old as history itself and are deep-routed in the hearts of our people. May I hope that the future will bring more cultural contacts between our two countries and people."

Presentation to the Museum Pusat, Jakarta. I visited Indonesia in 1976 as a member of the Indian Parliamentary Delegation. An Indonesian scholar working at the National Museum wanted to study mudrās. I sent "Japanese Mudrās" by H. Toki. The Chief Librarian of the Museum acknowledged its receipt: "It seems an interesting publication, and we are sure it will be useful for our library users."

Smaradahana, a kāvya from Indonesia. Mr. Els Wiegers came to study Sanskrit, especially Kālidāsa's Raghuvaṁśa, at the Academy. She became interested in the Indonesian kāvya Smaradahana, and started its English translation. The kernel of the story occurs in the Kumārasambhava of Kālidāsa. She completed its translation on return to Canada. The OJ kakawin should be compared with the Tamil Kāmanpaṇḍige (*paṇḍige* 'festival') or Manmatha-dahana, which was published by Sarada Vilas Press, Karrikāra Vīthī, Kumbhakonam about a hundred years ago.

Advanced course in Indian Philosophy. I Gusti Putu Phalgunadi arrived in New Delhi on 10 September 1978 to study Sanskrit and Indian Philosophy, after passing his MA in Indonesia. He took up a detailed study of Sāṅkhya and Vedānta systems of philosophy as well as its historic evolution in the ritual tradition of India. His special interest was to compare Balinese rites and texts (written on lontars or palmleaves) with the Classical transmission in Sanskrit texts. He came on a Government of India scholarship. Bali has a rich literature on Śaiva Siddhānta.

Bhāratayuddha, written in Old Javanese as an epitome of the Mahābhārata was composed in AD 1157 by the celebrated poet Mpu Sĕḍah. It has been described by Friedrich as the Iliad of Indonesia, written in a simple luminous style. Though edited several decades ago, it had not been translated into English by 1976. At my request Dr. S. Supomo of the Department of Indonesian Languages and Literatures at the Australian National University, took up this project. It contributes to comparative studies of the Indian epic of the Mahābhārata. On 22 Sep 1976 Dr. Supomo wrote: "As for the Bhāratayuddha, one of my students is at present working on it for her BA (Hon) thesis. She is discussing certain aspects of the kakawin, and for this purpose she has made a translation of the second part of the poem—of which I am now busy correcting. If you agree, I will translate the first part, and the whole translation then can be published under the names of the two translators. I will, of course, be responsible for the quality of the whole translation."

Ida Wayan Angkasaputra of Bali worked on the English translation of the Bhāratayuddha. He arrived in New Delhi on 20 December 1977 and was studying Sanskrit through the Bhagavad-Gītā and Hitopadeśa. It is an outstanding poem in Indonesian Classical literature, popular to this day in Java and Bali. As a shorter version of the Mahābhārata, it has been a source for sculptured panels, paintings and dances in Indonesia. The first draft of its English translation was completed by Ida Wayan Angkasaputra, before he left New Delhi for Bali.

Mr. Ida Bagus Oka Udayana, son of His Excellency Prof. Mantra the Governor of Bali, arrived in New Delhi from Jakarta on 18 July 1978.

Archaeological fieldwork in Indonesia. Dr. Mrs. Sharada Rani visited Indonesia for the Centenary Ceremony of the Besakih Temple in Bali, the Mother Temple of all the Hindus in Indonesia. This ceremony is performed only once in a hundred years. She availed of this opportunity and conducted field studies at a number of archaeological sites of Borobudur, Chandi Jago, Kidal, Singhasari, Pandakan, and in the Museums at Surabaya, Yogyakarta and Jakarta. She took photographs of ancient images of importance for historic development of Indonesian art.

Borobudur: a new interpretation. Borobudur is the glory of Classical Indonesia. It goes back to eleven centuries. In about 800 CE a king of the Śailendra dynasty immortalised his faith in the Buddha in this unparalleled monument, conceived and concretised by a poet, thinker and architect, named Guṇadharma. Guṇadharma retired into the mountains of Menoreh, his heart enraptured in transcreating adoration along the path of unending time. After a glorious existence for a century as the spiritual centre of Indonesia, it fell into oblivion as political power shifted to East Java. During centuries of its existence, the Borobudur has been the victim of neglect, time and weathering. Since the last two decades, to avoid the total collapse of the monument and gradual erosion of the sculptures, an overall restoration was undertaken by the Indonesian Government with the active support of the UNESCO. From its very name upto the detailed identification of thousands of reliefs and the precise nature of the philosophical system coded into the ccmplex monument: all is an engima and at its best interpretation beset with doubts. An international symposium on the Borobudur held at the University of California, Berkeley has resulted in an erudite volume; but just a flickering light. I brought together Indonesian, Arabic, Tibetan and Sino-Japanese paintings, sculptures, monuments and texts whose comparison yields an interpretation of every element of the Borobudur and the larger Mendut-Pawon-Borobudur complex. Submitted a paper to an international symposium on "The stūpa: its religious, historical and architectural significance", organised by the South Asia Institute, University of Heidelberg, Germany. It was published in the Beiträge zur Sudasien-Forschung (Wiesbaden 1980).

Sanskrit texts in the Kṛta-bhāṣā lontars of Indonesia. The lontar or palmleaf manuscripts of Indonesia contain fragments of rare texts or lost versions of known works in Sanskrit. Tjokorda Rai Sudharta, Member of the Parliament of Indonesia and a Professor at the Udayana University, Denpasar (Bali) wanted to work out these texts for his PhD dissertation for the State University of Utrecht (Netherlands). The preliminary draft was done by him couple of years ago. He planned the work in nine chapters: Sanskrit *grammar* 1. in prose with Old Javanese translation, 2. declension, 3. Carita Rāmāyaṇa, 4. Kāraka-Samāsa, 5. Sārasvata Vyākaraṇa with OJ commentary, 6. Sanskrit prose *saḥ vṛkṣaḥ* with OJ commentary, 7. Jānakīharaṇa with OJ commentary, 8. Triśatakam with OJ commentary. I helped him with the English translations of the Sārasvata, Kāraka-saṅgraha and Samāsa texts in the Indonesian manuscripts. He took the handwritten drafts but gave up the work.

Tjokorda Rai Sudharta, Member of the Indonesian Parliament, worked on the Sanskrit texts preserved in Indonesian palmleaf manuscripts under the generic title of Kṛtabhāṣā. He came to the Academy to resolve the difficult passages in the manuscripts. Methodology for comparative Kawi-Sanskrit studies has been evolved at the Academy for the last thirty years and it has become a premier place in this specialised field of literary contacts. Mr. Daryatmo, Speaker of the House of Representatives of the Republic of Indonesia wrote: "Referring to your letter dated 31st January 1981, I have pleasure in informing you that the House of Representatives has no objection to Mr. Tjokorda Rai Sudharta, member of the Tenth Commission of the Indonesian Parliament, to study in the International Academy of Indian Culture. I hope his study in this Academy will have mutual benefits for our two countries".

Tjokorda Rai Sudharta wrote: "Regarding the notes and other material you mentioned in your letter on 2 June 1981, I am sorry to tell you that I can gather them very little in Indonesia. I did not have many chances to go to the Jakarta Museum and the Library of the Indonesia University and also since the books I need are considered to be rare, they did not allow me to take them home to make the notes. I think I'll get much time if I read the books in your library like the TBG, BKI, Kern's works etc. and also Indian and Western writers which are not available in Indonesia. My main source is Prof. Gonda's *Sanskrit in Indonesia*. But I don't have any book about Pallava script: its development from Brahmi script and when and how it came to Indonesia and its development into Javanese and Balinese scripts. All these I think are necessary because Prof. Subadio, my promotor, has asked me to look my Kṛtabhāṣā from linguistic view and not only from philological view. Coming to you with this kind of problem is coming to the right person". He came to the Academy on 1 Dec 1981 and left on 11 Jan 1982 after studying all the relevant Sanskrit texts, and modern works on epigraphical and linguistic problems.

Tjokorda Rai Sudharta completed his dissertation on the Kṛtabhāṣā texts and was awarded Doctor's degree by the University of Indonesia, Jakarta in 1986. He conducted his researches at the Academy off and on from 1951 to 1985.

The art of Smaradahana. In August 1979 Nyoman Sadra and Miss Ayu Udiyani came to study yoga philosophy. Mr. Sadra was a young and budding artist from Bali and during his stay at the Academy he copied complex and delicate drawings from two illustrated palmleaf manuscripts of the Smaradahana by mpu Dharmaja of the 12th century. The study of these illustrations of the Smaradahana show striking parallels to the palmleaf art of Orissa.

The Sanskrit component of Indonesian kakawins. The University Grants Commission, New Delhi arranged a study programme for Dr. Mrs. Zorica Dubovska at the Academy in October 1979. She was head of the Department of Oriental Languages at the Foreign Language School, Prague. She had come to India under the Indo-Czech Cultural Exchange Programme of the Ministry of Education and Culture. The first point on her plan of work was, in her own words: "The study of the historical background of Indonesian languages, especially the Old Javanese (Kawi) and the study of the Sanskrit component of both the Indonesian and the Javanese languages, based on modern as well as ancient texts. At the same time I plan to consult the translation (now in progress) of the Old Javanese Arjuna-vivāha Kakavin (by Mpu Kaṇva) and to use on the spot the available Indian sources and materials for my excerptions at the International Academy of Indian Culture, New Delhi."

Arjuna-wiwāha is an Indonesian kāvya by Mpu Kaṇva. The demon Nivātakavaca makes preparations to destroy heaven in which Indra reigns. As he cannot be killed by either gods or demons, Indra decides to seek assistance from a human being. An obvious choice is Arjuna, who is doing penance on Mount Indrakīla; but his steadfastness in yoga, which serves as guarantee of effective help, has to be put to the test first. Seven celestial nymphs of dazzling beauty (when they were created Brahmā assumed four faces and Indra a thousand eyes), among them Tilottamā and Suprabhā, receive orders to visit him and use all their charms to seduce him. So the poem goes on. This kāvya marks the beginning of East Javanese poetic literature. In this kakawin we find poetry at its best. It was written between 1028 and 1035 under the patronage of king Erlaṅga.

Sanskrit texts from Bali. Dr. J.A. Schoterman, Instituut Kern, Leiden, wrote on 31 Apr 1980: "Thank you very much for your kind letter of 29.2.1980 with regard to my paper on the Sanskrit texts from Bali. It is most kind of you to send me four of your papers dealing with the same subject, I am very eager to receive them.

"The next paper from my hand dealing with the same subject will appear shortly in the BKI, and is entitled 'An introduction to Old Javanese Sanskrit Dictionaries and Grammars'. It deals with such Old Javanese texts as the Caṇḍakiraṇa, Swarawyañjana, Kārakasaṃgraha a.o. As soon as it is published I will gladly send you an off-print.

"As you probably know, after the death of Prof. C. Hooykaas in 1979 my wife (Dr. H.I.R. Hinzler from the University of Leiden) and I have taken over the 'Balinese Manuscript Project'. In this way the preservation of these important Balinese lontars is safe for the moment. Furthermore we have stressed the importance of especially those lontars dealing with Sanskrit/Old Javanese lexicology, grammar etc.: a facet of the project which was perhaps neglected in the past years. As one of the 'discoveries' in this particular field I like to mention a recension of the Ślokāntara, which differs strongly from the text as edited by Sharada Rani—the difference is found mainly with regard to the number and contents of the Sanskrit ślokas. As you will have read by now in BKI 135/4.481f we also found two new MSS of the Nāgarakṛtāgama (I do prefer its 'real' name, the *Deśawarṇana*!), which might help considerably in understanding the text as edited by Pigeaud.

"On the 27th of March the Indological World suffered a great loss again by the death of Prof. Th. P. Galestin, former professor of Indian and Indonesian Archaeology at Leiden, who was a couple of years ago succeeded by Prof. De Casparis.

"To end this letter in a more cheerful mood: I hope to meet you again—we did meet in 1971 in Delhi when I was visiting your country as a student, but I do not expect you to remember it. I do, however!

"Thank you very much for the offprints which I received a few days ago. I am very anxious to read your article on 'Sanskrit studies in classical Indonesia', especially since you discuss the Swarawyañjana in it.

"I am very happy that one of your students is doing research into Old Javanese Sanskrit texts. Yet, I wonder what kind of Krtabhasas she is actually studying as you write that she has 'identified grammatical texts in the Kṛtabhāṣā lontars'. To my knowledge in a Kṛtabhāṣā no grammatical texts are found. They consist merely of endless enumerations of Old Javanese/Middle Javanese (kidung)/Balinese words with their equivalents, mostly in Sanskrit. The only entries in a Kṛtabhāṣā which might be designated as 'grammar', are found in the later Kṛtabhāṣās in particular. Thus one finds *karoti* = *ginawe* (passive!), *bhaviṣyati* = *dadi*, etc. The infection of nouns is only found in such small texts as, for instance, Krakah Pūjā. Sometimes, however, these small texts are incorporated in a rather recent Kṛtabhāṣā, but the 'original' Kṛtabhāṣā is a real Old Javanese-Sanskrit dictionary.

"I have checked the two new MSS of the Deśa-warṇana for variant readings in canto 77.3 pertaining to the Borobudur: unfortunately the two texts follow the edition of Pigeaud completely" (14 May 1980).

"Thank you very much for the two off-prints you were kind enough to send me. I have read both with much interest, especially the one Sanskrit Studies in Classical Indonesia.

"I am presently a member of the staff of the KITLV at Leiden. In this capacity I am doing research on Sanskrit influence in Indonesia and the mainland of SE Asia, especially Cambodia. So far I have prepared a critical edition etc. of the Aji Krakah/Kārakasaṃgraha with its Old Javanese and Balinese commentaries, and two other texts from Bali dealing with the same subject. I hope the book will be published in the near future. Furthermore, I am working on the puzzling deity *Baprakeśwara* who features in some of the Old Javanese inscriptions. I hope to finish an article on this deity very soon. It is amazing how much work is still to be done in the framework of Sanskrit in Indonesia, and I am very glad that the KITLV has given me the opportunity to do so.

"With regard to the Nāgarakṛtāgama there is not much progress at the moment due to personal problems. I have compared the two new manuscripts with the Codex. As it appears, it is possible to improve upon the edited text considerably, especially with regard to the metre and uncertain passages. Many of the emendations suggested by Kern are confirmed in one of the lontars" (19 Apr 1982).

Cultural Contacts between Indonesia and Srilanka were studied on the basis of annals and the Ratu Boko Inscription of 792 CE. The Simhalese text Nikāyasaṅgraha throws unexpected light on this inscription of the eighth century. I wrote a detailed article which has attracted considerable attention in Indonesia.

Ed Travis, Manokwari, Irian Jaya, Indonesia: "I have just received copies of your two articles, Cultural Contacts of Indonesia and Sri Lanka and Rare Indian Manuscripts in Asian Countries. On behalf of the linguistics committee of the Indonesian Branch of the Summer Institute of Linguistics, I should like to express appreciation for the gift of tnese articles. I have sent these materials to our technical library in Jayapura where they will be available to our field linguists. Thank you again for your thoughtful generosity!" (22 Sep 1980).

International Symposium on Chandi Borobudur was held at Kyoto on 25–27 September 1980 under the aegis of the Asian Cultural Centre for UNESCO and other Japanese organisations. I participated in the symposium, and pointed out the relevance of a comparative study of the Japanese and Tibetan texts, and their artistic manifestation in architecture and murals—and of the Borobudur to identify its elements in every detail within the parameters of the vajradhātu system. It in turn would revolutionise our understanding of the symbolism of the Borobudur, which today stands in isolated glory, as the philosophical context which gave rise to it has vanished on Indonesian soil. Hence the imperative need to seek its milieu in allied traditions.

Prof. C. Voûte, UNESCO Coordinator, Borobudur Restoration Project, Enschede Netherlands wrote to me on 27 Oct 1980:

"It was a pleasure to have met you in Kyoto on the occasion of the International Symposium on Chandi Borobudur and to discuss not only restoration problems of ancient temples or their religious, cultural and historic meaning, but also some elements of contemporaneous life such as the interaction between technology and society. I would greatly appreciate to continue our contacts.

"As a matter of fact it is becoming ever more vital for us to be aware of all elements involved in acceptance of technology, which includes the role of education to pave the way for a proper use of technology."

I replied: Many thanks for remembering me. I feel intensely about the interaction between technology and the socio-cultural inheritance of the human mind. The relationship of man, environment and applied science has to be discussed on many levels. The homeostasis of the multiple equations of man has to be planned in our visions of the future, in order that we Live. The cosmotheandric equilibrium has to be debated at length and all over the globe so that precise and detailed strategies can evolve in an incessant continuity. The managers of culture have to mingle with the trans-logical creators of the human quality of life in terms of values, beauty, rhythm, poesy, myth and legend. Technological progress will shrivel if it fails to adjust to the oceanic consciousness of man.

The arrogance of science and technology as *the* truth and as *the* progress, has to be enlightened and enlivened by new echos of a holistic man with a heart and a mind in body and flesh, vibrating with life, shadows and silences, gifted with a brain that invents to lighten his furies and sorrows. Science has to move away from lordliness and disdain, to serve Man and to kiss his life with fragrance (31 Oct 1980).

Prof. C. Voûte, wrote from Bankja, Bulgaria on 8 Aug 2003. "Nearly a year ago I got a first e-mail from Mark Long, an American who had seen my name in various publications on Borobudur, and who asked my permission to include summaries of these publications on the special Web-site on INTERNET on Borobudur which he had created and opened for free consultations. Mark Long proves to be a very special personality. He is a specialist on satellite communication and satellite emission techniques and systems, author and co-author of more than 12 books, many selling well and/or translated in other languages.

"Archaeology is a personal hobby of Mark, in which he indulges among other things through his personal web-site intended to serve as an easy communication link for exchange of data and information between professional archaeologists and specialists. This was also the reason why he contacted me in the first place.

"However, there is much more to it than what I tell here-above. Mark Long, now also already a grandfather, at the age of 19 converted to Buddhism, becoming a fervent Buddhist. He was properly initiated and took vows to live not only as a serious believer, but to act so and to make Buddhist ethics and Buddhist teaching a reality in terms of aiding whenever and where-ever possible his fellow human beings as appropriate. In the 1980's he lived a period in Amsterdam, working as a volunteer assistant at the International Headquarters of the Greenpeace Movement for the protection of the environment. He learned sufficient Dutch to be able at present to translate Dutch archaeological publications on Borobudur and related subjects in English. He served also as the Communications Officer on the Greenpeace ship Rainbow Warrior, which as you may remember was destroyed by the French Secret Service in an Australian harbour when this ship was being used to monitor nuclear arms testing in the Pacific, against which Greenpeace was vehemently opposed.

"In the 1990's he lived during a number of years in Thailand teaching university courses in satellite communication methods and techniques. As a consequence he understands, speaks, reads and writes Thai and even sings Thai songs.

"During the same years he passed annually part of his time on the Island of Bali (Indonesia), where he made in-depth studies of the Balinese Hindu-Buddhist religion, culture and traditions. As a mathematician and computer expert he also made a profound analysis of the particular Balinese calendar, calculating that it is based on astronomical observations and measurements made during the first centuries CE in the immediate environments of Palembang town in Southern Sumatra. An important conclusion because, as you know, at that time the Palembang region was the main residence of the court of the Srivijaya Hindu/Buddhist empire.

"After the devastating catastroph caused by an enormous submarine volcanic eruption near the place of the famous Krakatau eruption in the 1880's in Strait Sunda between the islands of Sumatra and Java in the years 535–36 with as an aftermath the "years without a summer", a new centre of power governed by the Śailendra dynasty emerged in Central Java with new religious, artistic and architectural traditions, in particular during the 7th to 9th centuries. The sanctuary of Borobudur was one of the most outstanding religious monuments constructed at that time. The Śailendras obtained also much of their wealth from international trade, using harbours on the North Coast of Java like Semarang, the town near which I lived as a child.

"Due to sea-level variations in the 10th to 11th centuries the harbours on the North Coast of Java had to be abandoned and international trade shifted to harbours in East Java, followed not long afterward by a penetration of Islam which gradually overwhelmed the whole of Java. The Hindu/Buddhist royalty and noblemen with many of their followers retreated to Bali, which was with part of the Island of Lombok the area in Indonesia where the Hindu/Buddhist religion and culture persisted until our days, be it with some modifications. So, here you have the link between Palembang in South Sumatra, where astronomical observations and measurements formed the base of the Balinese calendar and modern Bali with its very particular calendar!

"Mark Long did not leave it at that, but made also comparisons with the ancient calendar of the Maya Indians in Central America, which is also based on a very similar mathematical processing of astronomical observations and measurements at a specific Maya site which has recently been identified. This appears to strengthen theories held by several experts of the Maya religion and traditions who also noted those and other similarities between the Maya traditions and the Balinese culture. Therefore, it is interesting that another of my correspondents, Professor Eyi Hattori of the Centre of Cultural Encounters at one of the Japanese universities in Tokyo, recently developed the working hypothesis that traders from South East Asia, in particular from the Malay Peninsula and/or from the Indonesian archipelago, introduced many religious, artistic and architectural elements in the Maya world, including the stepped pyramid, the winged dragon.

"During those stays in Bali Mark also visited Central Java for the first time, where he became extremely fascinated by Borobudur, both as a convinced Buddhist and as an archaeological and art historian expert.

"He regularly returns to Borobudur and uses his professional knowledge of satellite-based technology in combination with his mathematical background to perform many different geodetic and astronomical observations and measurements at Borobudur in order to further explore the number symbolism incorporated in Borobudur. So he has used the satellite-based Geographical Positioning System(GPS)intensively in order to determine with a centimetres precision the geographic position of Borobudur and to analyse also other characteristics which might be based on astronomical observations and measurements. At the same time he has verified and on some points corrected some of my working hypotheses concerned with the geographical position of Borobudur and the reason why this monument was constructed on a very specifically selected site on a big man-made hill, located and oriented in relation to the summer solstice in June, like I had earlier proposed for Borobudur.

"A short while ago Mark repeated such observations and measurements involving GPS determination of the location at Angkor Vat, centre of the famous Khmer Buddhist monuments in Cambodia. He found that Angkor Vat was also located and oriented in relation to the summer solstice in June, just like Borobudur. In addition Mark Long measured in the same way very precisely the location and orientation of the ancient Mahayana Buddhist monastery of Abhayagiri on Srilanka, which at the time of the construction of Borobudur maintained relations with Central Java.

"One of my working hypotheses is that one of the Abhayagiri monks could be identified with Guṇadharma, a mythical person who according to the Javanese folk traditions was responsible for the design and construction of the most important part of Borobudur. And indeed, according to the measurements and calculations of Mark Long the Abhayagiri monastery in Srilanka and Borobudur are linked by an astronomically determined axis which he reconstructed in his mathematical model.

"Just a few weeks ago Mark Long has offered me to combine the book he is preparing on Borobudur with my Borobudur monograph, the publication of which has been so much delayed. The works drafted by each of us are highly complementary and show only little overlap. Moreover, in many respects his objectives and mine with regard to the purpose of such a book as an introduction and an informative text for the interested layman and for the large numbers of national and foreign visitors to Borobudur, are almost identical. In addition, the book should not only be of interest to the general public, but also have a value for the scholarly world.

"The offer by Mark Long goes beyond that. He is willing to assume the full editorial work for our joint publication, including all additions and revisions required for the updating of my manuscript in view of the many new discoveries in Central Java, in Srilanka (very recently the "Lost Srilankan Borobudur") and in India (the Kedahiya Stupa in Bihar) of the last few years, made after I had deposited my original manuscript with prospective publishers. And because of his many relations with publishing companies through the publication of his own 12 books he also offered to take care of publisher's contracts and other administrative matters.

"Finally, a few weeks ago the Fourth International Expert Meeting on Borobudur was organized jointly by UNESCO and the Indonesian government, to which I was also invited. For a number of reasons I was unable to accept this kind invitation. The meeting this time focussed mainly on the importance to pay in similar monument conservation and restoration project much more attention to the socio-economic development of the surrounding areas and the surrounding inhabitants, who thus should be able to share equally in the benefits of the monument development plans. This may help to reduce the risks of vandalism and of terrorist attacks based on religious intolerance and on socio-economic and political frustrations. A better education of national and foreign visitors should also be part of future plans, in order to make the public understand the importance of a proper protection and maintenance of our historical heritage. Points with which Mark Long and I agree wholeheartedly."

OJ Virāṭaparwa. Miss Ranjana Malaviya, of the College of Indology, Banaras Hindu University, translated the Indonesian Virāṭaparwa into Hindi and compared it with its Sanskrit counterpart, under the supervision of Dr. Mrs. Sudarshana Singhal. Miss Malaviya consulted variant readings of palmleaf manuscripts and read secondary literature in European languages on the Indonesian Virāṭaparva.

Prof. Kalyan Kumar Sarkar writes from the **University of Windsor**, Canada: "A few days back I received a packet containing some very interesting and valuable papers written by you. Please accept my sincere thanks for sending me those scholarly studies of yours. I have read them with great interest and I am sure that they will be regarded as substantial contributions in the field of Indo-Asian culture. Although my special field of interest has been ancient Cambodia, I am allured by the fascinating aspects of both Japanese and Indonesian culture. While visiting the library of the Koyasan University a few years ago, I came across people who spoke highly of you and your work there. Also at the Archaeological Institute of Jakarta, people still remember your keen interest in the diverse aspects of Indonesian culture. I sincerely hope that in near future more and more Indian scholars will be attracted towards the unravelling of the history of India's cultural contacts with other Asian countries" (1981).

Prof. V.I. Subramoniam wrote from the University of Tokyo, Japan: "Since posting my letter to the Rajya Sabha address on 18 July 1981 about the Education Ministry declining the grant for the Dravidian Encyclopaedia I saw in the Dept. of Philosophy, tho Indonesian Rāmāyaṇa published in three volumes. As I remarked to the Chargé d'Affaires here that any amount of funding to your institute is worth the money, I am overhelmed by this publication which has brought credit to our country. Do people in the Ministry know about the impact of the publications?" (24 July 1981).

Prof. H.B. Sarkar, Kharagpur: "I want to check up a statement of Coedès in his Indianized States, p.89, where he refers to the fact that de Casparis identified Naravaranagara with the variant Varanara in an inscription from the ninth century. This inscription states that Varanara was ruled by Bhūjayottuṅgadeva and in that context he refers to *Pras. Ind.* 2.184–5, but since the said book is not available at Calcutta, I shall be grateful if you can kindly send me a copy of those pages on relevant position from the work of de Casparis referred to above (6 Aug 1981). I sent him the passages along with my comments.

History of Classical Indonesian Philosophy. Dr. Finngeir Hiorth of the Department of Philosophy, University of Oslo (Norway) wrote: "I have read your translation of the Wṛhaspati-tattva and seen other of your editions (Gaṇapati-tattwa, Tattwajñana and Mahājñāna) and editions edited by Sharada Rani (Wratiśāsana and Ślokāntara). ... Do you know of translations of Bhuvanakośa or of Bhuvanasaṁkṣepa? These last texts obviously have some philosophical interest to write a little on the topic of philosophy in Indonesia, and I have gone through the texts mentioned above and some secondary literature (by Hooykaas, Pigeaud, Zoetmulder, Zieseniss), but this literature on the whole does not stress the philosophical aspects of ancient Indonesian culture. It is my impression so far that the Wṛhaspati-tattwa is the most important old Indonesian text if looked at from a philosophical point of view" (17 Mar 1982).

Indonesian chronicles Nāgarakrĕtāgama and Pararaton are original sources on the history of the Singasari and Majapahit periods of Indonesia, from the beginning of the thirteenth to the middle of the fourteenth century. The Nāgarakrĕtāgama can be checked against the Pararaton which is more legendary in content. The Nāgarakrĕtāgama was written by Prapañca in 1365 CE. Mr. Surya Prakash, an M Phil student at the Jawaharlal Nehru University, studied these works at the Academy (1982).

Comparative study of the Sanskrit and Old Javanese Brahmāṇḍa-purāṇa was undertaken by Dr. G.V. Tagare of Kolhapur on the basis of the printed edition, translation and microfiches of palmleaf manuscripts of the Indonesian purāṇa which are available in India only at the Academy.

Balinese paintings of the Old Javanese Rāmāyaṇa. Mr. Vern Cork of Chippendale (Australia) worked on the Kamasan style of Balinese paintings of the complete story of the Rāmāyaṇa. Mr. Cork has to his credit a collection of Balinese folk tales published by Macmillans in 1979 as 'Stories from the Morning of the World'. He read the Rāmāyaṇa kakawin at the Academy and went to Bali. On 12 Jan 1983 he wrote to me: "The Rāmāyaṇa illustrations have been begun. After consultations with Nyoman Mandra (one of the two best known Kamasan style artists) we have agreed on a series of approximately 40 pictures. Some of these will be single events like the example I showed you, more will be a composition of a number of linked events as this is the more traditional (and artistically more interesting) composition of these pictures" (26 Nov 1982).

History of Hinduism in Bali. Dr. I.B. Phalgunadi of the Udayana University, Denpasar (Bali) completed his Ph.D. thesis for the Gurukul Kangri University. The first work of its kind in English, it surveys the development of Hinduism in Bali from its earliest presence on the isles upto its modern expression (1983).

Krĕṣṇāyana is an Old Javanese kakawin or kāvya on the story of Kṛṣṇa by mpu Triguṇa. It is known only in one palm-leaf manuscript (lontar) which is frayed on the edges. This adds to the difficulty of a critical edition. It is the story of Kṛṣṇa and Rukmiṇī, still widely known and loved in Java and Bali, through the wayang. Dr. Sōewito Santoso of the Australian National University has prepared an edition of the kakawin with the help of a manuscript in Jakarta Museum Library No.514 Br. The condition of the manuscript is extremely fragile and to edit this disarranged ms. has been a trying ordeal. The original Kawi text is romanised, translated and annotated, preceded by a long introduction dealing with the correlation of the lontar and 514 Br., the Kṛṣṇāyana in reliefs on temple walls, in inscriptions, and manuscripts on palm-leaves, the story in the Bhāgavata-purāṇa, Viṣṇu-purāṇa, Harivaṁśa, and in the Krĕṣṇāyana kakawin, Harivaṁśa kakawin, Kālayavana, Krishṇa-Kālāntaka, in shadowplay repertoire and on modern casettes. The Krĕṣṇāyana is carved in relief on the balustrades of the Brahmā and Viṣṇu temples at the Lara Jonggrang temple complex.

The edition has a long introduction detailing the manuscripts, date and authorship, Krĕṣṇāyana on reliefs and in inscriptions. A comparative study of the Krishna and Rukmiṇī story in Sanskrit literature (Bhāgavata- and Viṣṇu-purāṇas, Harivaṁśa), in Old Javanese kakawins (Harivaṁśa, Kālayavana and Krĕṣṇa-kālāntaka), and in shadow-play repertoire (Krĕṣṇa Kembang, Krĕṣṇa Sekar, Alap-alapan Dewi Setyaboma, Narayana kridha brata). The text, notes and translation are followed by the correspondence of the Panataran reliefs with the kakawin. Indexes, abbreviations and bibliography complete the work (also see LC.2013:220).

Chronicle Pararaton. Dr. I Gusti Putu Phalgunadi edited and translated it into English. It has exercised a continuous influence on later historical texts including the Nāgarakrĕtāgama. Though a literary work, it has interesting historical material. Pararaton, the Book of Kings, is written in the Javanese language of the mediaeval period. See LC in *Lord Śiva* ... 2013:219.

Samantabhadra prayer at Borobudur. "It is now a year since I last visited you at the International Academy. At that time I had just returned from Indonesia where, at your suggestion and guidance, I had studied Borobodur and, in particular, the Fourth Main Gallery, which is related to the Samantabhadra Prayer. As you had guessed, my many years of work in Dharamsala with Tibetan sources gave me an edge over previous scholars who had tried to decipher this wall, and I was successful in matching the reliefs of the gallery with the text. Also, of equal excitement, I managed to find some Tibetan references to Borobodur itself—perhaps the only references in any Asian language to be discovered to date.

"When we spoke you mentioned interest in publishing the texts on the Samantabhadra Praṇidhana with the Nāgārjuna commentary that I had translated, together with photographs of the 72 reliefs associated with the text and my analysis of them. As it was you who originally sparked my interest in cross-referencing the Tibetan texts with the Borobudur reliefs, I would enjoy doing the work with you, particularly as you have in the past done so much with the Samantabhadra Prayer." Glenn H. Mullin, Toronto (7 Aug 1984).

I am glad to note that you have succeeded in identifying the Samantabhadra Prayer on the Borobudur with the help of Tibetan texts and commentaries which are lost in their original Sanskrit versions. The International Academy of Indian Culture would be happy to publish the text of the Samantabhadra-praṇidhāna with the Nāgārjuna commentary that you have translated, together with photographs of the 72 reliefs associated with the text and your analysis. But, I never heard from Mullin and may be he found some publisher.

Atiśa in Indonesia. Dr. Suryaprabawa Teja Rashid, from Tangerang, attended the international seminar on 'Buddhism and National Cultures'. He stayed at the Academy from 9–28 October 1984 and studied the Tibetan materials on Atiśa's biography, his writings on philosophy and in particular his stay in Indonesia. Dr. Suryaprabawa is the headmaster of a Buddhist school and he is conducting extensive researches in the folk traditions of tribes in remote sylvan hamlets who have preserved the memories of times when Sumatra was an international centre of Buddhist learning.

Borobudur is not a stūpa. I presented a paper on the Borobudur as a Vajradhātu maṇḍala on the basis of Sanskrit, Sino-Japanese and Tibetan traditions at the International Seminar on the Buddhist Stūpa in India and South-East Asia, held on 24–26 March 1985, at the Banaras Hindu University.

I wrote to Dr. Glauche on 6 June 1986: The Borobudur is a maṇḍala and not a stupa. A three-dimensional maṇḍala comprises the residence and residents (*ādhāra* and *ādheya*). It is a living tradition in Tibetan Buddhism. The residence is the Sumeru with the kūṭāgāra/prāsāda (eaved palace on top). The 37 deities reside within the kūṭāgāra. The kūṭāgāra is topped by a stupa. To sum up:

Residence (*ādhāra*):	Mount Sumeru
	Kūṭāgāra/prāsāda on Sumeru
	Stupa on top of the kūṭāgāra
Residents (*ādheya*):	37 deities in the kūṭāgāra with Mahāvairocana in the centre.

This architectural outline can be seen in several texts, eg. in Niṣpanna-yogāvalī, Kriyā-saṅgraha, and Tibetan manuals. Advaya Buddhism held sway in 8th century Indonesia. Advaya is the basic doctrine of yoga-tantras. The fundamental yoga-tantra is Sarvatathāgata-tattva-saṅgraha. It is an exposition of four samayas. Advaya = samaya. Some of the doubts raised by Krom in his magnum opus on Barabudur are vindicated by a new analysis and interpretation of Sang Hyang Kamahāyānikan. The later ms C is a Śaiva text and has to be interpreted as such. Many misinterpretations arose out of mixing the texts of A and C.

Symbolism of the Borobudur. Dr. David Spess, Mannford, Oklahoma found references to my article on Borobudur from Chikyo Yamamoto's "Introduction to the Mandala." A copy was sent to him (1990).

Meditative symmetry of the Borobudur. I presented a paper on this theme at the international seminar on Ṛta, Cosmic Order and Chaos', held at the Indira Gandhi National Centre for the Arts on 21 Dec 1995. I analysed the architectural harmony of the Borobudur on the basis of the Lokaprajñapti a text of Abhidharma, which survives only in Chinese and Tibetan translations. Its Sanskrit text is lost and a few fragments have been found in Turfan, Gilgit and Japan. The various architectural elements of the Borobudur can be correlated to steps in meditation detailed in the Abhidharmakośa and its commentaries (1995).

Symbolism of Borobudur was worked out by Mr. Hudaya Kandahjaya, Kaneohe, USA. He feels that the conceptual framework is provided by Vajrabodhi and Aṃoghavajra. He integrates the concepts of Garbhadhātu, Vajradhātu, daśabhūmi and Sumeru. Their creators maintain the coherent, harmonic, symmetric artistic and interpenetrated nature of all symbolics by anchoring themselves solidly on identity and multiplicity principles of reality. He utilised my articles for his research (1995).

The Kṛṣṇa saga in South East Asia. Dr. Phalgunadi from Bali continued his researches on the Kṛṣṇa legend in Indonesian literature in 1986. He utilised the prime kāvya of this genre the Kṛṣṇāyana Kakawin, besides Kṛṣṇa-wijaya, Kṛṣṇa-kālāntaka, Kṛṣṇāndhaka and other minor kāvyas. Kṛṣṇa still plays an eminent role in the performing arts of Indonesia.

Indonesian students at the Academy. Oka Udayana, son of Prof. I.B. Mantra the Governor of Bali studied at the Academy. Mr. Nyoman Mastriyan worked on the folk arts of India and compared them with those of Bali.

Balinese culture. Prof. K.N. Chatterjee, Head of the Department of Sanskrit, at the Rabindra Bharati University, Calcutta gathered materials on the culture and civilisation of Balidvipa, as a preparation for an assignment to teach Sanskrit at the Udayana University, Bali.

Prof. Dr. L.K. Mahapatra, Head of the Department of Anthropology, Utkal University, Bhubaneshwar used the library facilities of the Academy to collect materials on the society and religion in Bali and Lombok. He had been awarded the National Fellowship of the Indian Council of Social Sciences Research for a project on self-regulation and the developmental process in Bali/Lombok (Indonesia) and India, approved by the University Grants Commission.

Hikayat Sĕri Rama in Malay Language. Prof. Dr. S. Singaravelu, University of Malaya, Kuala Lumpur was doing a translation of the Malay version of the Rāmāyaṇa. He was to compare it with Tamil versions, besides Vālmīki's Rāmāyaṇa.

Rāma legends and Rāma reliefs in Indonesia by W. Stutterheim was translated from German into English by Dr. R.P. Jain and Dr. C.D. Paliwal, both of the Jawaharlal Nehru

University. It is a study of the great epic of the Rāmāyaṇa sculpted on the balustrades of the Candi Loro Jonggrang at Prambanan in the ninth century, and on Panataran in the 14th century. Several South-East Asian versions of the Rāmāyaṇa are to be found in the various countries of Austronesian languages, such as Indonesia, Malaysia and Philippines. In 1925 appeared the masterly work of Willem Stutterheim in German on the legends and reliefs of Rāma in Indonesia. It is entitled *Rāma-Legenden und Rāma-Reliefs in Indonesien*. It has long been out of print. Moreover, it has never appeared in an English translation. A basic work for the study of Rāmāyaṇa, its English rendering has been a desideratum ever since it made its appearance. I edited it with a detailed introduction on the meaning of the thousand statues at Prambanan, and a new identification of the twentyfour reliefs of the Eight Dikpālas with attendants on the base of the Śiva temple. I added the identification of reliefs of the Rāmāyaṇa done subsequent to Stutterheim's pioneering studies.

A copy of it was presented to His Majesty the King of Nepal: "His Majesty the King has commanded me to coney His deep appreciation for the thoughtfulness you have shown in presenting Him a copy of the 'Rāma-legends and Rāma-reliefs in Indonesia' translated from the German. The publication will enable a vast number of people throughout the world to benefit from the priceless treasure of wisdom with which the great epic Rāmāyaṇa is replete. In this sense, we commend your contribution". Another set was sent to the Prime Minister of Mauritius through their High Commissioner H.E. Mr. Anand P. Neewoor.

Sĕrat Rama of Yasadipura is a version of the Rāmāyaṇa Kakawin done into modern Javanese by Yasadipura in the 19th century. It enjoys popularity in the literary circles of Java, and is a pretty exact version of the Old Javanese kakawin. Dr. Soewito Santoso of the National University, Canberra (Australia) was to translate it into English. He wrote on 29 Dec 1986: "Your proposal to translate the Sĕrat Rama of Yasadipura is like music at the end of 1986, because for several years I have already had the idea to do it."

Advaya-sādhana was edited by J. Kats in 1910 as a part of the Saṅ Hyaṅ Kamahāyānikan (SHK) on the basis of three manuscripts which have an identical title but whose texts differ radically. The second text in the SHK is Advaya-sādhana, a title given in the colophon of a manuscript. The version of manuscript A goes back to the time of King Siṇḍok (ca. 930 CE). The Advaya-sādhana has a coherent single system, which has escaped all previous scholars. Advaya is central to Buddhism: Buddha is Advayavādin in the Amarakośa. Advaya is fundamental to Shingon or Japanese Mantrayāna. Advaya led to Advaita in Vedānta. The concept of advaya in Buddhism and its special role in Vajrayāna in Indonesia as enunciated in the Advaya-sādhana and other treatises of ancient Indonesia deserves a comprehensive study.

Kuñjarakarṇa Dharmakathana was edited by A. Teeuw and S.O. Robson in 1981. Ever since it has become an important source for the cultural history of SouthEast Asia. It is a Buddhist didactic kāvya. I determined its precise denomination as pertaining to the system of Vajradhātu Vairocana. Teeuw and Robson had missed the philosophical connotation of bodhicitta-vihāra by the translation of vihāra as a "monastery" in place of vihāra being a brāhmic state of being or pertaining to the four brahma-vihāras. The correlation of Buddhist, Pāśupata and Viśikhī sects of Śaivism in Indonesia has been highlighted.

The Indonesian Mahābhārata, the OJ text in transcription and English translation of the available parvas was completed just one thousand years after the composition of the Kawi original. The Mahābhārata caught the fancy of the Kawi authors, who delved deep into the Sanskrit classic, took the main plot, and composed a creative work by adding local details and settings. Sanskrit ślokas have been quoted everywhere in the text, to give it a touch of authenticity. The Sanskrit text consists of eighteen parvas, i.e. Ādiparva, Sabhāparva, Vanaparva, Virāṭaparva, Udyogaparva, Bhīṣmaparva, Droṇaparva, Karṇaparva, Śalyaparva, Sauptikaparva, Strīpralāpaparva, Śāntiparva, Anuśāsanaparva, Āśvamedhikaparva, Āśramavāsikaparva, Mausalaparva, Mahāprasthānikaparva and Svargārohaṇaparva. In Kawi, only nine parvas are available. These are the Ādiparva, Sabhāparva, Virāṭaparva, Udyogaparva, Bhīṣmaparva, Āśramaparva, Mausalaparva, Prasthānikaparva and Svargārohaṇaparva. The last four parvas are known by the collective title of Caturāśramaparva. The Kawi classic should have comprised all the eighteen parvas which appear to have been lost due to fire or some other reasons with the end of the kingdom of Dharmavaṁśa Tĕguh Anantavikramottuṅgadeva in Indonesia (1997).

King Dharmavaṁśa Tĕguh Anantavikramottuṅgadeva was the most powerful ruler of the Īśāna dynasty, who brought a large area under his control. He was the worthy successor and great-grandson of King Siṇḍok, the founder of the Īśāna dynasty. It was under his reign that the famous Ādiparva, Sabhāparva, Vanaparva, Virāṭaparva, Udyogaparva and Bhīṣmaparva of the Mahābhārata were composed in the Kawi language. He laid down ideals in every sphere of life and under his rule East Java rose to dizzy heights.

The classical Indonesian Mahābhārata is not a translation of the Sanskrit Mahābhārata. On the contrary, it is an original literary work of Kawi which has derived its basic theme from the Mahābhārata of sage Vyāsa. Not all the books of the Mahābhārata were composed at one time, or by a single author. The Kawi Virāṭaparva is unique in recording the date of its first recital from 14 Oct to 12 Nov 996 CE.

Mahābhārata has evoked the subtlety and richness of the soul of Asia. Centuries have listened to its words, and witnessed presentations in the performing arts. Sanctuaries and palaces have seen its sculptures and paintings. In Indonesia, the Mahābhārata has been most vibrant in literature as well as in the performing arts. Known in these isles as the Aṣṭādaśa-parva and in a shortened form as Parva, it has continued to excite the creative talent of the people. It is a guide to profound unity of ritual and repertoire, myth and meaning, cosmic transcendance and intrinsic dynamism of life in South-East Asia, where the Epic has been written, recited, sculpted and performed over a millenium.

Though composed almost one thousand years ago, even today it enjoys immense popularity among the Indonesian people and serves as a recurrent theme for numerous stage-shows, dramas, puppet-shows, etc. The Bhīṣmaparva has a separate entity of its own, and is perhaps the most important of the eighteen books from the philosophical point of view. The famous Śrīmad Bhagavad Gītā is a part of the Bhīṣmaparva. In a way it can be held as the philosophical essence of the Mahābhārata.

The Epic enjoys immense popularity in Indonesia transcending religious differences. It has become the common heritage of Indonesia. According to Prof. R.C. Majumdar: "Nowhere else outside India, has Indian literature been studied with so much advantage and with such important consequences."

The Kawi Mahābhārata is an independent work based on the theme and story of the Sanskrit work. Sanskrit ślokas have been faithfully added or quoted in order to provide authenticity and acknowledge its relationship with the original base. All the books do not appear to have been written at the same time or by the same author. The books were composed under the patronage of king Dharmavaṁśa Tĕguh Anantavikramottuṅgadeva, the tenth century ruler of Java. The fact that this great literary work is not only read and re-read but also sung, paraphrased and dramatised in modern Indonesian society, amply proves its transcendental nature.

The present English translation of one of the great classical Indonesian literary texts would be of help not only to students of Indology, but also others interested in the cultural development of South-East Asia in ancient times (1995).

The Old Javanese Udyogaparva of the Mahābhārata was critically edited and translated into English by Dr. IG. Putu Phalgunadi, for the first time. He has used palmleaf manuscripts or lontars both at Leiden and at the Academy. It was composed sometime during the period 991–1016 CE.

The text of the Indonesian Udyogaparva, unlike manuscripts of other Kawi parvas, is available in an incomplete form. If we compare the Indonesian and the Sanskrit Udyogaparva, the Indonesian Udyogaparva is incomplete in a number of places, including the end. It is probably due to the fact that towards the end of the Majapahit empire when Hindu aristocracy of Java had to flee to Bali in the attack of the Sultan of Demak, a number of rare and precious manuscripts were either destroyed or damaged.

The present English translation of the Indonesian Udyogaparva, will enable scholars all over the world who have an interest in the study of literature in general, and of Indology in particular, to have a better understanding of the deep and continuing cultural bonds between two great Asian countries from times immemorial.

Phalgunadi was born in 1948 at Denpasar, Bali. Graduated from Hindu Dharma Institute, Denpasar in Religion and Culture in 1975. His thesis was *Tambang Badung Temple at a Glance*. In 1978 he won a scholarship to pursue research work in India. Travelled extensively in India for field studies. He was a research fellow of the International Academy of Indian Culture (1978–79), of the Government of India under the General Culture Scholarship Scheme (1980–85), and Indian Council of Historical Research (1985–88). Lectured on Balinese Hinduism at Utkal University, Bhubaneswar. His PhD dissertation was on the *Evolution of Hindu Culture in Bali*. He completed a *Study of the South-East Asian Chronicle Pararaton*.

Dr. Walter O. Koenig, Washington DC wrote: "I am writing to you with regard to the translations of the Indonesian Rāmāyaṇa by Soewito Santoso and the Indonesian Mahābhārata by I Gusti Putu Phalgunadi. I have been working for quite some time now on a manuscript which analyzes the differences between the original Indian Rāmāyaṇa and Mahābhārata and the Indonesian interpretations, especially in the adaptation of both Epics in the Wayang Kulit Purwa (Shadow-puppet Play of East and Central Java) and Wayang Golek Purwa (Rod-puppet Play of West Java)." Copies of the Parwas, suggestions, and bibliographic references were supplied to Dr. Koenig (1992).

Cultural elements in rural development. Prof. L.K. Mahapatra, at present National Fellow, Indian Council of Social Science Research, New Delhi and former Vice-Chancellor of Utkal University worked at the Academy and then left for field-work in Bali. His main thrust was rural development processes affecting village properties and autonomy. He was also interested in Indonesian cultural history (1987).

Comparative characterisation of Bhīma. An year-long symposium on Bhīma was held in Indonesia, comprising plastic arts, painting, performing arts of shadow-theatre and human performances, besides Classical and folk literatures of Indonesia. Shri Vinod C. Khanna, Ambassador of India, Jakarta collected materials at the Academy for presentation of the Indian perceptions of Bhīma at the Jakarta symposium.

Śivaśāsana, an ancient Old Javanese text on the code of conduct for a Śaiva sādhaka, was taken up by Shri Ashok Kumar Singh for his PhD thesis at the Banaras Hindu University. He studied at the Academy three palmleaf manuscripts and paper transcripts of the text, besides research works on Śaivism, both Indian and Indonesian.

Manu in Ancient Indonesia was the subject of a PhD thesis by Shri Mandhata Singh of the Banaras Hindu University. He worked on the theme at the Academy, consulting the text of Kuṭāramānawa, an Old Javanese adaptation of the Manusmṛti. He compared it with other Old Javanese texts on jurisprudence, and collected information on Manu in Indonesian inscriptions, Cambodia, Myanmar, Laos, Thailand and other countries of the region.

Ṅañjuk bronzes from East Java were discovered from the Chandi Rĕjo hamlet in 1913, and 17 statuettes were added in 1915. Originally they were 90 statuettes, some of them were destroyed in the fire in the Colonial Exhibition at Paris in 1931. They have been known to represent the Vajradhātu-maṇḍala in general; and some of the individual statuettes have also been identified, such as Dhūpā, Dīpā. I and my sister Sudarshana Singhal of the Banaras Hindu University collaborated in a project to identify them and succeeded to name 35 statuettes out of the 38 illustrated by Krom in his paper "De bronsvondst van Nganjuk" (1913). The photographs of the others were not available. These bronzes are a landmark in the Classical art of Indonesia and their accurate identification is a prelude to understand their philosophical meaning and their socio-cultural context. Gene Smith of the Library of Congress, Jakarta gave our paper to Dr. Jan Fontein for an exhibition on Indonesian sculpture. It helped him to correct the identifications in his catalogue for the National Gallery of Art, which was a major exhibition on ancient Indonesian sculptures.

The name of the place where the Ṅañjuk bronzes were found is Candi Rĕjo. It must have been a prominent Vajrayāna monastery famous as an atelier for the casting of exquisite images and three-dimensional maṇḍalas. The OJ *arĕja* (base *rĕja*) means 'nice, pretty, handsome, beautiful, attractive'. Its derivative *amaharja*, *pinaharĕja* means 'to embellish, put in order etc.'. The elegance of Vajrayāna statues, especially of goddesses, done at this monastery must have provided its name. We have a similar instance in the case of the Nav Bahar monastery in Balkh. The equation "ideal beauty = Buddhist image" was an established fact in the East Iranian world, even when Buddhism had faded away. Early Persian poetry continued to cultivate abstract mental forms poignantly recalling ideals of the grace of Buddhist statues, upto the time of Yāqūt in the 13th century (1988).

Jan Fontein was collecting materials for an exhibition on Indonesian sculpture at the National Gallery of Art, Washington and thence to other cities in the United States. He wrote from Yogyakarta on 23 Aug 1989: "During the past 1½ years here in Yogyakarta I have worked in the library of Father Zoetmulder. It was there that I found the Rāmāyaṇa and Krĕsṇāyana by Soewito Santoso. As I don't have a copy of these books in Boston, I wonder if you would be able to get me one, for which I would, of course, be happy to pay.

"I have heard much about you from our mutual friend Gene Smith. I hope one day we will have an opportunity of meeting—there are many interests that we seem to share"

Indian Cultural Centre at Jakarta. Nine books on Classical Indonesian studies in the Śatapiṭaka Series were presented to the library of the Centre through the Indian Council for Cultural Relations, New Delhi (1988).

Nyai Lara Kidul. Dr. R.E. Jordaan, Jakarta: 'To explain my perhaps unusual efforts, you should know that I am an anthropologist from Leiden University. As a medical anthropologist I first felt attracted to studying skin disease as a mythological theme (see, for instance, my articles in *Archipel* 28 (1984) and BKI 141 (1985). During my research, I repeatedly came across the Central-Javanese goddess of the Indian Ocean, whose name as you will undoubtedly know, is Nyai Lara Kidul. Although venerated in our time, this goddess, in my opinion, was already worshipped in pre-Islamic days. She is perhaps even of Austronesian origin. As the latter is very difficult to demonstrate I decided to concentrate on her pre-Islamic antecendents, which can only mean the days of Old Mataram of the 9th–10th century. As there is nothing left of this period than ruins of temples, it was the Hinduistic temple complex near Prambanan that seems most suited to serve as a test-case for my further research" (4 Apr 1989). I replied: Nyai Lara Kidul as the

Goddess of the Ocean reminds me of Maṇimekhalā. There are three papers by Sylvain Lévi: Maṇimekhalā, divinite de la mer, On Maṇimekhalā "the guardian deity of the sea" (*Indian Historical Quarterly* 1931:7.173–75), More on Maṇimekhalā (ibid. 371–76).

Kidul 'south' may refer to Kanchi. Maṇimekhalā should have been the city goddess of Kanchi. Both Mekhalā and Kanchi mean the 'waist-girdle'.

In note 8 of your paper (1984:113) you have stated: "As far as Southeast Asia is concerned, we may point out the parallel between the stay of Lara Kidul at the Water Castle, and the nightly unions of Khmer kings in the Phimeanakas with a 'serpent goddess' who appeared under the guise of a beautiful woman". It is the sanctification of royal power in orgies in an innermost sanctum (22 Apr 1989).

Gaṇeśa-stotra and other stotras were sent to Mrs. Gedong Bagoes Oka, Asrama Candi Dasa in Bali (Indonesia), with Roman transliterations and English translations. These will be used for daily recitation at the Asrama. The hymn to Gaṇeśa is already known in Bali as Gaṇa-stava. The Sanskrit text of Bali was corrected. I wrote to Mrs. Oka:

Sorry to have kept you waiting for four months for the recitation of the stotras to Gaṇeśa and Ardhananārīśvara. Both of them have been recited by one of our foremost artiste Mrs. Sonal Mansingh. I am enclosing their texts in Latin transcription. The stotra to Gaṇeśa is the Gaṇeśa-stava in Balinese lontars, with necessary emendations, following the Sanskrit text in the Stotrārṇava (Madras, 1961).

The hymn to Ardha-nārīśvara has been rendered into flowing English by Mrs. Sonal Mansingh. It is that extensive country in the mind that dreams of leaping and splashing transcendance (2 May 1989).

Prof. Dr. G.N. Bagus, Director of Linguistic Research at the Udayana University, Denpasar (Bali) visited me to get an English translation of the Ṛgveda. A set was presented to him, besides copies of Kawi texts done at the Academy.

Evolution of Hindu Culture in Bali. Dr. I Gusti Putu Phalgunadi wrote on "Evolution of Hindu Culture in Bali" and a "Study of Southeast Asian Chronicle Pararaton" (1990).

Hindu Balinese intellectuals. Drs. F.L. Bakker, Heemskerk, Netherlands was writing his doctor's thesis on trends in modern Balinese thought. During field work in Bali, he found that the new Balinese editions of Sāra-samuccaya and Wṛhaspati-tattwa go back to the *editio princeps* of Prof. RaghuVira and Dr. Sudarshana Devi Singhal. He realised that contemporary Hinduism in Bali is deeply indebted to the work of the RaghuVira School at New Delhi. He made a special stop-over at Delhi to get answers to a whole copybook of questions. After detailed sessions, he found solutions to enigmas that had long shadowed his studies (1990).

The Art and Culture of South East Asia (Śp.364, 1991) is dedicated to the many-splendoured culture of Indonesia with contributions by scholars from Australia, France, Germany, India, Indonesia, Japan, Netherlands, Soviet Union, Sweden, United Kingdom and the United

States of America. It deals with music and magic, law and jurisprudence, visual performances and sculptural representations, text and temple, Śaivism and Buddhism, poetry and canons of art, verb structure and verse in Javanese, Hinduism and economics, the sacral concepts of state and Javanese mysticism, influence of wayang on Russian rod-puppets, iconography and re-identification of Chandi Mĕndut. The volume was offered as a tribute to my wife Dr. Mrs. Sharada Rani, who edited Old Javanese texts like the Ślokāntara and Wratiśāsana.

Prof. F. Seḷtmann, Stuttgart (Germany) wrote: "Appearance and contents are excellent. Congratulations. You have carried out a difficult and lengthy task in a relatively short time."

Vajradhātu maṇḍala. Steven N. Weinberger, a PhD student of Professor Jeffrey Hopkins in the Indo-Tibetan Buddhist Studies Program at the University of Virginia, undertook dissertation research on Yoga Tantras as practised by Tibetan scholars in Rajpur, UP, Bihar, and HP India. He consulted my researches on Yoga Tantras as well as on the Borobudur as a Vajradhātu maṇḍala.

Indonesian students. Four Balinese students were attached to the Academy for studying Hindi and Indian philosophy: Drs. I Ketut Widnya, Ida Bagus Kerta Adnyana, I Made Suda, and I Nyoman Toni.

The Economist wrote on 15 May 1992 about the business activites of the family members of **President Suharto**. The names of his sons recall the charm of the Javanese language. His eldest son Sigit Hayoyudanto has *hayuyu* 'crab' (karkaṭa). Karkaṭa reminds of the karka or garga gotra of India. The second son is Bambang Trihatmojo which corresponds to Tri-atmaja and his conglomerate is Bīmantara. Another son Hutotmo Mandala Putra had a monopoly of clove, and bears *hutātmā* 'martyr'. The youngest daughter Siti Hutami is Kṣiti Uttamī in Sanskrit. The chief of the armed forces is Try Sutrisno.

Interview to the TV of Indonesia. Mr. Willy A. Karamoy, Department of Information, Republic of Indonesia filmed a ten minute feature on researches being carried out at the Academy on Indonesia's classical culture (1993).

Unto the Śiva Temple of Prambanan. "It not only projects present-day Indonesia against its centuries-old historico-political backdrop but also highlights its vital culturo-linguistic moorings. The architectonics of the Prambanan temple—its horizontal as well as vertical expanse symbolizing the cosmology of the Śaiva Siddhānta in a rather concrete form on the earthly plane—present an imposing canvas of all the magnanimity of the complex that once stood as a veritable colossus just to marvel at. What a complex that stands as a millennium old monument accredited to King Balitug, that also stands as reminiscent of the natural catastrophe of three and half centuries ago" (Prof. Samarendra Saraf, Sagar, MP) (1993).

Cultural contacts of Tamils with SE Asia. Sent materials to Dr. A. Ramachandran of the Department of History of the Pondicherry University. Dr. Ramachandran learnt Old Javanese under the late Prof. H.B. Sarkar, who in his discussions, guided him to me.

Presentation of books to the École Francaise d'Extrême Orient, Chiengmai (Thailand). Seventy volumes of the Śatapiṭaka Series were presented to the Chiengmai institute in their efforts to build up library resources.

Rāmāyaṇa in Candi Prambanan. I chaired a lecture by Mrs. Malini Saran on the sculpted friezes of the Śiva and Brahmā temples of the Candi Prambanan complex in Central Java, which has the first known continuous narration of the Rāma story from the Bāla-kāṇḍa to the Uttara-kāṇḍa. This Śaiva complex has been dated variously from the mid-ninth to early tenth century. What is clear from the reliefs is that the Javanese were exposed to multiple versions of the Rāma story both written and oral by this time, but chose to be guided by indigenous tastes and preferences in creating a sculptural formulation of their own. This is evident not only in the selection of episodes but also in the style of their representation. Malini Saran lived in Indonesia from 1982–87 where she studied Indonesian art history in association with the National Museum of Jakarta. She co-authored with Ambassador Vinod Khanna a book on the Rāmāyaṇa in Indonesia.

Narrative reliefs of Prambanan. Dr. Cecelia Levin of San Francisco, California was engaged in evaluating the narrative art of Prambanan reliefs. She collected references to literature on the subject and consulted the photo-documentation at the Academy.

Śailendras of Java. "I am planning to travel in Southeast Asia (Mainland and Indonesia) between 8 January and the end of May. I have been very busy finishing things before I leave and I have not therefore found time to read your article yet. I have been very busy finishing things before I leave and I have not therefore found time to read your article yet. It seems very interesting. I will take a copy with me in the plane." Dr. Marijke Klokke, International Institute for Asian Studies, Leiden (Netherlands).

The journal **Caraka** returned from Prof. Stuart Robson, Monash International University, Clayton, Victoria back to Leiden. It was edited by Drs. I. Supriyanto.

Agnihotra in Bali. Mrs. Gedong Bagoes Oka, Asrama Shanti Das wrote on 15 July 1994: "I directly need your help and advice regarding aspects of the ancient Agnihotra ceremony. We have embarked on this ceremony of our religion in connection with the drive for ecological conscientization. I request boils down to this: could you help me with more detailed information regarding the Agnihotra ritual. To be more precise:

a. What is the history behind the Agnihotra ritual?
b. What is its purpose?
c. What are the traditional ingredients of this ritual?
d. What are the mantras going with it?
e. Could you have some expert in Sanskrit supply us with the word for word translation of the mantra(s)?
f. What are the supposed medicinal properties of cowdung or urine?
g. Any other information on Agnihotra we will welcome.
h. What is the meaning of the word hotra?

We have been observing agnihotra for the past few weeks, since two American spiritual healers performed it in our Asrama. They have been practising Agnihotra in their community in America after having been instructed by their Guru Vasant and they also have been several times to India. They came to our Asram just by accident.

"What really impressed me is the scientific explanation of the natural chemical process brought about by this ritual. For one thing some tomato plants of ours were about to be pulled up, as they were wilting. Then just by chance we sprinkled the ash of the Agnihotra on them. We forgot all about this to see two weeks later the plants producing abundant leaves and the beginning of small, tiny tomatoes. This then convinced us even more to continue our daily Agnihotra observance.

"In my curiosity to know more about this matter, I believe you are the right person to turn to. With the vast and immense library at your disposal and added to this the vast circle of pundits you have access to, surely I will get all the needed information."

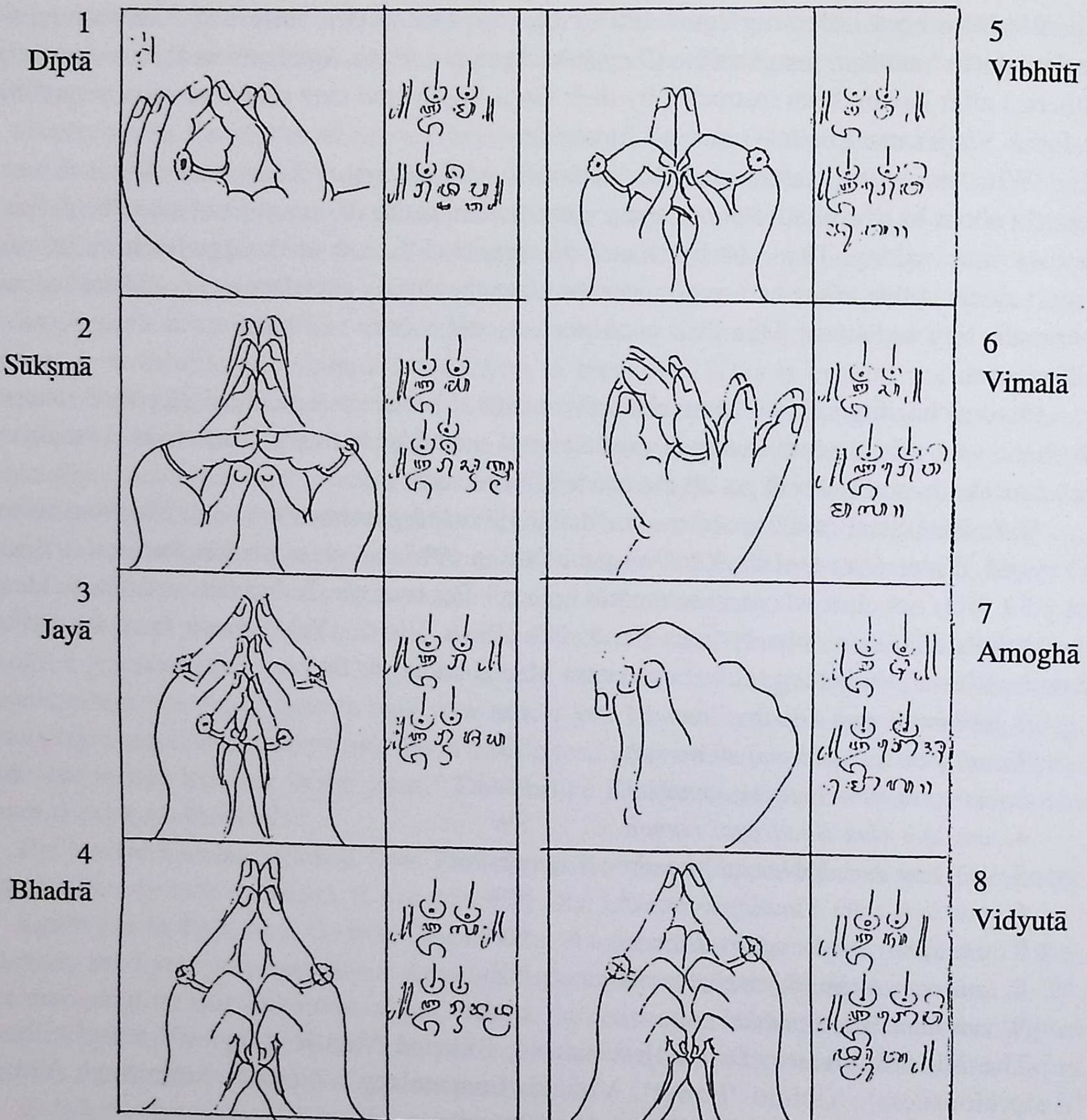
Prof. Frits Staal came to see me in March 1996 and presented his book **Mantras between Fire and Water** (Amsterdam, KNAW) published in 1995. He gives mudrās for ritual and states on p.59: "it is not clear where these mudrās belong". For example, he has not been able to identify the mudrās of the consonants from KA to HA (IIa–h, IIIa–h, IVa). Among them the last nine mudrās IIIa–h, IVa belong to the consonants MA–HA and are the nava-śakti-nyāsa.

1.	*oṁ maṁ raṁ Dīptāyai namaḥ*	east
2.	*oṁ yaṁ riṁ Sūkṣmāyai namaḥ*	SE
3.	*oṁ raṁ ruṁ Jayāyai namaḥ*	south
4.	*oṁ laṁ rūṁ Bhadrāyai namaḥ*	SW
5.	*oṁ vaṁ reṁ Vibhūtyai namaḥ*	west
6.	*oṁ śaṁ raiṁ Vimalāyai namaḥ*	NW
7.	*oṁ ṣaṁ roṁ Amoghāyai namaḥ*	north
8.	*oṁ saṁ rauṁ Vidyutāyai namaḥ*	NE
9.	*oṁ haṁ Sarvatomukhī*	centre

The Nine Śakti are: Dīptā 'Brilliance', Sūkṣmā 'Subtle', Jayā 'Victory', Bhadrā 'Auspiciousness', Vibhūti 'Power', Vimalā 'Immaculacy', Amoghā 'Unfailing', Vidyutā 'Electric', Sarvatomukhī 'Universality' (see p.226).

Dr. S. **Supomo**, Australian National University, Canberra: "I am writing to let you know that I have received a letter from the ANU yesterday which told me that the University has finally approved my application for promotion to Reader which takes effect from 23 July this year.

"It was exactly 8 months ago when I received your letter of April 15 in which you had kindly agreed to act as one of my external referees. I do not know what I would have done then, but as I see it now, had I not received encouragement from you and Professor Teeuw of Leiden, I may never have had enough courage to apply for the promotion.


1
Dīptā
2
Sūkṣmā
3
Jayā
4
Bhadrā
5
Vibhūtī
6
Vimalā
7
Amoghā
8
Vidyutā

"Of course, I do not know what you have written to the ANU to support my case, but I believe that your words must have carried favourable impact on the members of the Promotions Committee. That this internal promotion was not easy is evident from the fact the Committee held no less than 10 meetings from August to October before they finally approved the promotions.

"Once again—and no doubt I will repeat it again and again in the future—I would like to express my sincere gratitude for your kindness in agreeing to be my external referee" (15 Dec 1994).

I Nyoman Sadra, Karangasem, Bali: "I still feel very guilty for not having written to you since I left you in 1980. I wanted to write a few times but it was always unsatisfying because what I had written was/were not the thing/s that I really wanted to say, actually I always remember you every time I think of India because I know exactly that you love me and Bali. Anyway, I must confess that I am a very bad correspondent.

"My memory of living with you is always fresh in my mind because you have taught me something very special which I will always keep in mind. I always remember when you say "Be bold, Sadra!" When I think of this, you remind me of Swami Vivekananda. He is my favourite philosopher.

"Indeed, now Bali needs few brave people, for otherwise Bali will be 'the late island of Gods." I myself, in a joking manner often say "all Gods have left Bali and now only "generals" remain. I say this because most of the beautiful parts of the island have been bought by some military generals from Jakarta and even many sacred places are badly affected by the glamour of the tourist resorts.

"People, whom we expect to be brave enough to go against some tourism development, are not as brave as we thought. Therefore, I think, Bali is really in a very dangerous situation because our local authorities always approve whatever new resort is going to be built. I do not know exactly whether there is a strong pressure from the higher authorities as most of the big tourist resorts belong to big shots from Jakarta. To my understanding this is not a mere money business but it has something to do with politic pertaining to Hindu religion and culture. What I am wondering is how deep people like Ida Bagus Mantra, Ida Bagus Oka Puniatmaja are concerned with this problem or they are not even aware of it. Our Parisadah Hindu Dharma is simply impotent because so far it has been used as a political means for acquiring nice positions in the government bureaucracy. So, what can we expect from this type of situation in terms of preserving our religion and culture.

"I think, the only way to preserve our existence at present is to make good relations with your Indian government. So, I hope that you will be able to convince Mrs. Oka that what you suggested in our last visit to you is terribly important" (26 Dec 1994).

Cultural Horizons of India, vol.4. Dr. Pauline Scheurleer, Head of the Department of Asiatic Art, Rijksmuseum, Amsterdam wrote: "All eighteen chapters, written by you, are on subjects I am interested in...I am extremely pleased to receive this book containing the results of your valuable studies on ancient Indonesian art and culture."

In Praise of Prambanan. Dr. Roy Jordaan had put into English the writings of Dutch scholars, along with his new interpretations. He pointed out that an essential component of the temple complex was the sacred tank to wash the body, to become pure without, or as Balinese ritual says to this day: *bāhyābhyantara-śuciḥ* 'may I be pure outside and inside i.e. in body and mind". It will evoke differences of opinion, which are the challenge in our quest. He says fine words in the preface about my contributions.

Chandaḥkaraṇa. I completed the edition, translation and annotation of this lontar on the Art of Writing Poetry in Old Javanese. It contains extensive quotations from the now-lost Sanskrit lexicon, Mahāmaramālā, from the Śailendra period of Indonesian history of the ninth century. This text had been awaiting an edition since the beginning of this century.

Stotra hymnology. I Gede Gatot Binawa Rata of Denpasar, Bali, along with his mother, learnt to recite Sanskrit stotras. They wrote down the pada-pāṭha of a number of stotras, with their literal meanings in Bahasa Indonesia, for the whole of October 1995.

Śailendras. Prof. S.O. Robson wrote on 29 Apr 1995: "I am writing to offer my sincere thanks for your kindness in sending me a copy of your work 'The Śailendras of Java' published in the *Journal of the Asiatic Society of Bombay* in 1994. ...The problem of Śrīvijaya in southern Thailand (Ligor or Chaiya) continues to puzzle me. Does Suvarṇadvīpa have to be Sumatra? Could it also be the Malay Peninsula?"

Cultural Horizons of India, Vol.5, includes my writings on the philosophic, artistic, and poetic traditions of Southeast Asia. The **Śaiva version of the Saṅ Hyaṅ Kamahāyānikan** (SHK) was cited in his edition of the Buddhist original by Kats. The excerpts gave a wrong perspective of both the Buddhist and Śaiva versions in themselves, as well as in their interrelationship. In this volume the complete text of the Śaiva version enables us to see its transformation from a Buddhist text into a Śaiva, after the first six folios. The five skandhas in a yogīśvara lead to a mahāpuruṣa who attains the Śaiva *sakala* and *niṣkala*. The change over took place during the reign of King Siṇḍok who came to the throne in 929. His religious, cultural and literary achievements are celebrated in his inscriptions by the epithets *dharmottuṅga-vijaya* and *dharm-otsāha*. The Śaiva text of the SHK is a fascinating peep into these processes of transformation and into the religious evolution of Java in the tenth century. The text has been edited, translated and annotated.

The **Bhuvana-saṁkṣepa** is a text of Śaiva cosmology in Old Javanese with Sanskrit stanzas. It corresponds to the āgamas in India. It details Indonesian concepts about creation, evolution, existence, dissolution, macrocosm (*bhuvana*) and microcosm (*śarīra*), yoga, śūnyatā, mokṣa and ends with the five kinds of fire-offerings or homas. The original text, variant readings, translation into English, and notes are by Dr. Mrs. Sudarshana Devi Singhal.

An illustrated palmleaf manuscript of the **Smaradahana** has been reproduced from the Prof. RaghuVira Collection. The relevant stanzas from the poem, their English translation and notes on the symbolism of palmleaf art of Bali add to its comprehension. New line drawings by I Nyoman Sadra of Amlapura/Karangasem, Bali have been included to clarify the details.

The Smaradahana kakawin was composed by poet Dharmaja as an act of homage to his patron King Kāmeśvara who ruled in the 12th century. It is creative expression to celebrate both the ruler and the land ruled. The King sprung from the penance of divine Anaṅga the unbodied joy and the rapture of the mountains and fountains, the skies and plains sparkling in the impulses of nature find an enchanted expression in the diction of poet Dharmaja. The complete kakawin/kāvya in Old Javanese, has been reproduced in romanisation with an English translation of the Dutch rendering of Prof. Poerbatjaraka by Ms. E. Wiegers from Uitgest (Netherlands).

The Buddhist Tantrism of the East Javanese period. Dr. Kate O'Brien, Lugarno (Australia) did her dissertation on the effect of Vajrayāna on Javanese art, literature and rulership. Java was no passive outpost but rather an active player in the greater Asian arena of the period and thus the study of the interface of Tantrism and the East Javanese state becomes relevant for the history of Asia as a whole. She attempts to show that the Old Javanese kakawin Sutasoma and the narrative bas-reliefs on Candi Jago are arranged in the same manner. No surprise, as the poets of the kakawins claimed that their poems were 'candi built of language'. She works out the symbolism of Javanese rulership of the time: the King as 'Means' and the Queen as 'Wisdom': their physical and spiritual union symbolising the central precepts of Vajrayāna Buddhism (10 July 1996).

The Śaiva system in Old Javanese literature. Dr. Thomas Arya, a German sādhu of the Omanand Ashram, Indore undertook the English translation of the studies of Dr. A. Zieseniss on the history of Śaivism in Indonesia, written in German. These include his philosophical analyses of Bhuwana-kośa I, Bhuwana-kośa II, Bhuwana-saṁkṣepa, Tattwa saṅ hyaṅ Mahājñāna, and Wṛhaspati-tattwa, the five major Old Javanese texts on the Śaiva system of Indonesia.

"Dear Prof. Werner, Dr. Kapila Vatsyayan has sent your paper, supposed to be connected with the Rāmāyaṇa. It is a typical piece of **magico-medical wayang** for magical effects, invoking scattered pieces from different repertoires. The mysterious haze of the rent and parceled passages is to encounter the latent forces of benevolence. The shredded fragments awaken unfathomed thaumaturgic dynamis to breathe new life. They are the emanation of the unbounded deeps that lead to renaissance. From the shimmering disorder emerges the wholeness of the human. As per the classical SE Asian theory, it is the emergence of *aṅin* or prāṇa from wayang. This can also be seen in Buddhist dhāraṇīs where words are blown apart beyond recognition like *mure cire* for *mārīcī*. Sounds become sonance, stamina, sinews. They are shredded continents of the mind replenishing the rūpadhātu, the universe of corporeal existence (14 Feb 1996).

Dr. S. Supomo wrote on 6 Jan 1997: "I am writing to let you know that I have now officially retired from the Australian National University, effective from 1 January 1997. I will still teach Indonesian at the ANU for one or two hours a week, but I will mostly work at home, continuing with my study on Old Javanese language and literature. On this important stage of my life, I would like once again to express my sincere appreciation for all your kindness to me, especially for the publication of the Bhāratayuddha and for your support for my application of Readership at the ANU. I also remember with gratitude of my first visit to the Academy almost forty years ago, when Professor RaghuVira had kindly received me, and my second visit during the International Congress of Sanskrit in 1972, when you and your wife had generously accommodated my wife and I for a week at your residence."

Dr. Kate O'Brien, Batchaven NSW, Australia: "This brief note comes to thank you for your most valuable and helpful comments on my thesis ("Means & Wisdom in Tantric Buddhist Rulership of the East Javanese Period"). They have made a significant contribution to my understanding of a highly complex subject—upon which I sometimes think I have barely a fingernail hold! Thank you too for taking so much time out of your busy schedule to deal with it in such detail and with such patience" (8 Feb 1997).

2000
REPUBLIK INDONESIA

Colossal statue of Wishnu. The Indonesian Government began the construction of 140 metre (467.6 feet) high statue of Wishnu on a Garuda in a 200 hectare park some 10 km from Bali's Ngurah Rai International Airport, in June 1997. A gallery and museum was to be housed in the base of the statue. The arid site was to be landscaped with eight man-made lakes.

Kṛṣṇāntaka (KA) is an Old Javanese poem written in Bali, perhaps in the 18th or 19th century. It is important that as late as the 19th century, a Balinese poet wrote an Old Javanese poem based on the OJ rendering of the Mahābhārata, whereas in Java itself the poets could write only New Javanese versions of the ancient kakawins. Dr. Mitsuru Ando of the Aichi Gakuin University, Nisshin did his PhD thesis on the Kṛṣṇāntaka.

Taman Misir Indonesia Indah or '*beautiful Indonesia* in miniature' is a 160 hectare park in the SE corner of Jakarta where the rich heritage is shown, besides the dwelling houses of all the 27 provinces to offer a glimpse of the living ways of the ethnic groups. In its vicinity, President Suharto's wife created **Purna Bhakti Prithwi** to house traditional works of art.

Dance reliefs at Prambanan. Dr. Alessandra Iyer of the Univesity of London continued her field studies at the Śiva temple of Prambanan, Yogyakarta (Indonesia) (1988).

Diksha ceremony of Dr. I.B. Oka Punyatmaja in Bali. Dr. Punyatmaja was the first Indonesian student at the Academy under Prof. RaghuVira from 1950 onwards. He invited me at his initiation ceremony as a Brahma Ṛṣi (Pedanda) which is of great significance in Balinese Hinduism. I telegraphed a message: our warmest greetings on the auspicious occasion of your becoming a brahmarṣi. A sacred event as you don a new role to bring light and wisdom to the Hindus of Indonesia. Great minds like you will keep the classical heritage of the Indonesian people alive and vibrant. You have a long way to lead your beloved people into the inner light of Dharma (30 Sep 1998).

Historical study of the Indonesian Harivaṁśa. Dr. I.G.P. Phalgunadi collated, transcribed, translated and evaluated the palmleaf manuscripts of the Harivaṁśa in Old Javanese.

Borobudur by Paul Mus. Paul Mus wrote his masterpiece on the textual, philosophical and artistic aspects of the Borobudur in French. Its long introduction of around 300 pages was translated into English by Prof. Alexander Macdonald and published by the Indira Gandhi National Centre for the Arts, New Delhi. The project had been suggested by me as part of a bilateral agreement between the Governments of India and France to translate French classics.

Indonesian monuments. Ms. Sheemita Saksena wrote her dissertation for MA (History of Art) at the National Museum Institute, New Delhi. She collected materials at the Academy.

Dharmaśūnya. First of all, let me introduce myself. My name is Ida Bagus Made Dharma Palguna. I am a Balinese, male, 36 years old, Hindu. I am trained in philology—especially in Kawi literature, first in Bali and then in Leiden. I got my MA in Leiden University in 1993. My thesis is on Kakawin Dharma Śūnya, a 15th century kakawin. Afterward I continue studying and doing research on Kawi literature and Hindu while teaching Bahasa Indonesia and Balinese in Leiden University. This coming September 1st I will visit India. This will be my first time in India. My aim is to look for some possibilities to continue my study on Hindu philosophy, Sanskrit, and for doing *tīrthayātrā* (17 July 1998).

Chandi Borobudur. Dr. Hiram W. Woodward Jr, Curator of Asian Art, at The Walters Art Gallery, Baltimore Maryland wrote on the Borobudur, the eternal enigma that will exercise the ingenuity of scholars for centuries. He presented his article to Prof. Lokesh Chandra "with humility, gratitude, and profound admiration for your extraordinary contributions to the study of Southeast Asian art and culture" (1999).

Evolution of the Burmese script. The Indian Embassy in Myanmar requested some specimens of ancient scripts like Brāhmī, Kharoṣṭhī or other scripts used in ancient Buddhist texts which are believed to be the source of the evolution of Burmese scripts. I collected all the materials relating to the origin and development of Burmese scripts, culminating in the modern form (1999).

Rāmāyaṇa and Mahābhārata in Indonesia. Shri R. Raghavendra, Bangalore wrote to the Embassy of Indonesia in New Delhi for his book on the 'Historical and Cultural Relationship between India and Indonesia". Dr. Andy Rachmianto of the Information and Culture Department responded that "the myths of Java and Bali are derived from Hindu mythology and often feature fragments from Rāmāyaṇa and Mahābhārata". He referred him to me for the English translation of the two Epics and for the influence of Sanskrit on Indonesian languages. I sent him bibliographic references (1999).

Translation of Sanskrit texts into Bahasa Indonesia. Prof. Rochmah B. Effendi, Jakarta wanted the original Sanskrit texts and English translations of the Ādiparva of the Mahābhārata, Hitopadeśa and Pañcatantra, as their stories are depicted in some candis in Central and East Java. Prof. Effendi retired from the University that still needs a Sanskrit teacher for its Bahasa Indonesia department". He will translate new Sanskrit texts in the "happy first year of the third millennium" (1999).

Presentation of books on Indonesia to the *Staatliches Museum für Volkerkunde*, München, Germany. Several series of books were presented to this Museum: about 800 works of the Balai Poestaka series, Kern's Verspreide Geschriften vols.1–15, Adatrechts-bundel vols.1–44, Dagh-Register of the Dutch East India Company 1631–82 in 24 volumes, and several other works on the Old Javanese language, art, history and literature (1999).

Sumanasāntaka Prof. Peter Worsley, Head of the School of Asian Studies of the University of Sydney, started collaboration with Dr. Supomo of the Australian National University to edit and translate the Sumanasāntaka of Mpu Monaguṇa. He appears to have been inspired by Kālidāsa's Raghuvaṁśa to compose his work.

Lara Kidul. Pilgrimage to holy sites (*tempat keramat*) where spirits dwell in search of spiritual enrichment but even more for making offerings for material awards are undertaken on special nights. Meditating, praying and making offerings to Ratu Kidul, the Queen of the South, are to get help in everyday problems. The luxury Samudra Beach Hotel had permanently reserved a room for Ratu Kidul in 1966 for visitors to stay for meditation. Newspapers endorse the activities in this room by prominent actors and politicians who achieve supernatural permission. The Bali Beach Hotel has a tourist bungalow fully furnished for the Queen of the South. What a blending of tradition, modernity and post-modernity.

In Jan 1999 the photographic project Kern Institute Leiden was launched to digitalise the 19th and 20th century prints numbering 70,000. They deal with the *art and archaeology* of South and South-East Asia. They include the photographs of Antiquities of Java (produced between 1863 and 1867), Borobudur Series (1873–74), Prambanan Series (1889) by the court photographer of the Sultan of Yogyakarta Kassiann Cephas (1844–1912), and the Borobudur plinth series (1890) by Isidore van Kinsbergen. The 20th century photographs taken between 1901 and 1941, 1945 and 1955 by the Archaeological Service of the Netherlands Indies comprise 21,855 originals. The modern collection of the Institute of Asian Art and Archaeology built up during 1960–80 has about 34,000 prints taken on locations, museums and private collections. This fabulous collection of the Kern Institute, Leiden can be accessed from the data-base.

Society and Culture of Southeast Asia: Continuities and Changes in the memory of Dr. Sudarshana Singhal (Śp.395, 2000).

"Thank you for publishing my contribution in the wonderful memorial volume dedicated to your dear sister, Sudarshana Devi Singhal—also for the generous supply of off-prints and a bound copy. It is a treasured addition to my library". Dr. Kate O'Brien, Australia.

"I was very glad to receive the impressive commemoration volume for Dr. Mrs. Sudarshana Singhal, complete with off-prints of my contribution on the Javanese Arjuna Wiwāha versions and the two illustrations. Not only has the book been produced in a beautiful way, the various articles in this volume truly reflect the spirit of your sister, and indeed the interests of you and your family. I wish to express my admiration for the way in which you are continuing the spiritual tradition of the ancient Indian civilization. This is a difficult task at any time, but it seems to become increasingly so these days. I congratulate you with the appearance of this beautiful work, and hope that it will be possible for me to visit the International Academy of Indian Culture one day." Dr. Clara Brakal, Voorburg, The Netherlands.

"It is a long time since we heard from each other and I hope you are well. I write to express my hearty thanks for sending me a copy and a series of offprints of your book in commemoration of your dear sister. I congratulate you with the achieved result. It seems to me to have been a major project and the result is quite splendid. I feel proud to have been invited by you to contribute to the book, and I once more thank you heartily for the trust put in me. The scope of the subjects tackled by the various authors is very interesting and, I am sure, will ensure a wide interest in the book. I wish you all the luck with the result achieved". Dr. V.M. Clara van Groenendael, Amsterdam, See my *Lord Śiva and Buddha in the Golden Isles* 2013:124–25 for details.

Prof. William van der Molen, University of Leiden: It was a great shock to me to hear that your sister, Dr. Sudarshana Singhal, passed away. Please accept my earnest feelings of sorrow and sympathy.

"Although we never had the opportunity to meet, I have known Mrs. Sudarshana Singhal's name for a long time, from the very beginning of my studies in Leiden in the early seventies. I still remember that it was her name, written on the spine of her dissertation in the Oriental Manuscripts reading room, which opened my eyes—limited as my horizon was—to the fact that the study of Old Javanese did include more than the few people from Leiden I knew until then. Moreover, with her name I came to learn about the other famous members of the Academy, like her father and you. Nowadays, I am the proud possessor of many of your works.

"Thank you very much for inviting me to join in the Commemoration Volume you intend to publish, as a token of respect to the precious memory of Dr. Sudarshana Singhal. I will send you my contribution in due time" (1 Mar 1999).

The Indonesian Brahmāṇḍa-purāṇa, original Old Javanese text, English translation and notes by Dr. I Phalgunadi. The complete Indonesian Brahmāṇḍa-purāṇa has been translated into English for the first time in this work. It was rendered into the Classical Indonesian language (Kawi) in the tenth century CE. Simple and lucid, it relates the story vividly in limpid fluency. The Indonesian Brahmāṇḍa-purāṇa is not a literal Kawi rendering of the Sanskrit text. It is an original text in Kawi, which has taken inspiration from the Sanskrit Brahmāṇḍa-purāṇa and the Vāyu-purāṇa. Although it is shorter, it does not generally speaking omit the essential matter. The interesting feature of the Indonesian Brahmāṇḍa-purāṇa is that many ślokas, double or single *padas*, are literally borrowed and interspersed at irregular intervals. It contains information on mythology, philosophy, geography, politics and so on. From the religious point of view, it is regarded as a sacred treatise in India as well as in ancient Indonesia.

Its Kawi text and corresponding translation is given on opposite pages to enable researchers to understand it in its original depth. The present English translation of one of the great Classical Indonesian literary texts would be of help not only to students of Indology, but also to others interested in the cultural development of Southeast Asia in ancient times.

Dr. Phalgunadi was born in Puri Gerenceng, Denpasar, Bali, Indonesia. He completed his graduation from the Department of Hindu Religion and Culture at the Institute of Hindu Dharma, Denpasar. Later on he came over to India for higher studies. He studied at the Delhi University. He was awarded a Doctorate for his thesis by Gurukula Kangri University, Haridwar. He was a research fellow of the International Academy of Indian Culture (1978–79), and of the Government of India under the General Cultural Scholarship Scheme (1980–88).

Prof. I Gusti Putu Phalgunadi travelled extensively throughout India for more than two decades in the course of his research work on Agamic Hindu Religion. He translated into English a number of texts in Classical and Mediaeval Kawi. He contributed many articles and published many books.

Sārasamuccaya is an anthology of didactic ślokas from the Mahābhārata, collected by Vararuci, and translated and explained in Old Javanese sometimes in the 11th or 12th century. Dr. Vijayapal Shastri of Jaipur made a comparative study of the Sārasamuccaya with the Sanskrit Mahābhārata. The original Old Javanese text was edited and translated by the late Prof. RaghuVira.

Perguruan Raj Yamuna. A delegation of this school came from Denpasar, Bali in 2000 for a *yatra suci* or pilgrimage to the sacred river of Yamuna. They were delighted to get photocopies of the statues of Yamunā from the Gupta period and from subsequent centuries. The leader of the delegation Mr. Made Okin Adiyana thanked the Academy for the support given.

Translating Sanskrit texts into Bahasa Indonesia. Prof. Rochmah B. Effendi retired from the Lembaga Bahasa LIA and started the translation of texts like the OJ Adiparwa "the most important parwa, because it contains the stories which are depicted in some candis in Central and East Java, and the Hitopadeśa as well as the Pañcatantra. I sent him a number of Sanskrit texts, their English translations, as well as xerox copies of the OJ Adiparwa besides the Buddhist Hybrid Sanskrit Grammar and Dictionary of Edgerton (11 Apr 2000). Effendi had studied at the Kern Institute, Leiden in 1971–74 where he read the Sanskrit Ādiparva translated into English śloka by śloka. He was teaching Sanskrit "in a private University that still needs a Sanskrit teacher for its Bahasa Indonesia department" (8 Jan 2000).

Dr. Victor M. Fic wrote to me on 25 Mar 2000: "Some time ago, I have been exploring a possibility of you adding another paragraph to the preface which you have written for my work on **Candi Sukuh**, for part I of the book. The new paragraph should address the issues which I am discussing in part II of the book, which deals with the significance which Sukuh's heritage of multifaceted pluralism holds for modern Indonesia. It deals also with the reasons for the Javanization of Islam and its decline, as evident from the results of the 1999 election. It took 800 years to Javanize Hinduism, but only 400 years to Javanize Islam. The manuscript has been entitled now 'From Majapahit and Sukuh to Abdurrahman Wahid. Continuity and Change in Religion, Culture and Politics in Indonesia.' I sent him the following addition to the preface: In the second part, Prof. Victor M. Fic discusses the continuing legacy of the historical experience of Majapahit and of the establishment of Sukuh. He enunciates seven principles of continuity and change in religion, culture and politics of Indonesia down to the present. The cultural development of Java from the 4th century onward had created a script, literature, philosophy, ritual, theory and practice of government, besides overwhelming architectural symbols of their identity: the candis.

The Volksgeist of the several tribal orders and classical cultures had been harmonized. Human values flowed through all thought, without any artificial freezing of the present or the future. The Indonesian mind revered the passive essence and welcomed active influences. It was a glorification of quietism sprung from unhindered development of eleven centuries. When Islam triumphed in 1527 the Indonesians did not perceive a decisive cleavage of time, and the general social and cultural dynamics of the centuries was integrated into the new order. Culture of the people and spiritual autonomy conditioned the new religion. The role of Lara Kidul 'The Maiden of the Southern Seas', the popularity of wayang purwa, side by side with the traditionalists who represented Javanised Islam (Agama Jawi) and the Wahhabi purists: all continued to enrich Javanese life. The synthesis evolved during the Majapahiti Sukuh has been the realistic dimension of contemporary Indonesia. The homage of Gus Dur and Megawati Sukarnoputri at the graves of their ancestors brought them to head the State in a fusion of fundamental values of Indonesia's ancestral cults. Prof. Fic analyses in depth the historic evolution of Indonesia's psychosphere in its union of earthly fruitfulness and eternal mysticism, and its sanctification of multiplicity in harmony. His analysis of the dynamic interplay of the socio-political images brings a clear evaluation of the triumph of positive and liberal forces. He rightly opines that the electoral returns in Indonesia are not a local aberration, but confirm the general trend that the ballot and not the bullet will increasingly shape developments in the Islamic world. Prof. Fic replaces the theory of the clash of civilizations by intra-civilizational soft power and the coexistence of various civilizations, breathing substance into life and enriching it in meaning, rather than demeaning society in sealed-off utopic violence. Prof. Fic redraws the boundaries of political perceptions, and the book is a perceptive analysis of contemporary politics flowering from underlying depths of a people shaping their norms and goals.

The old Javanese **Udyogaparwa** was composed sometimes during the period 991 to 1016 CE. It was written in Kawi, the official language of the–then Indonesian society. Dr. Phalgunadi presents its English translation, the first of its kind in any European language, to popularise this work of literary value among the English-reading people of the world.

King Dharmavaṁśa Tĕguh Anantavikrama-uttuṅgadeva was the most powerful ruler of the Īśāna dynasty, who brought a large area under his control. He was the worthy successor and great-grandson of King Sindok, the founder of the Īśāna dynasty. It was under the reign of King Dharmavaṁśa Tĕguh that the famous Ādiparwa, Sabhāparwa, Vanaparwa, Virāṭaparwa, Udyogaparwa and Bhīṣmaparwa of the Mahābhārata were composed in Kawi language. He laid down ideals in every sphere of life and under his rule East Java rose to dizzy heights.

The classical Indonesian Mahābhārata is not a translation of the Sanskrit Mahābhārata. On the contrary, it is an original literary work of Kawi which has derived its basic theme from the Mahābhārata of sage Vyāsa. Not all the books of the Mahābhārata were composed at one time, or by a single author. However this much is sure that king Dharmavaṁśa Tĕguh was the sole patron by whose encouragement this Kawi classic was composed.

The text of the Indonesian Udyogaparwa, unlike manuscripts of other Kawi parwas (such as the Ādiparwa, Virāṭaparwa, Bhīṣmaparwa etc.) is available only in an incomplete form. If we compare the Indonesian and the Sanskrit Udyogaparva, the Indonesian is incomplete in a number of places, including the end. It is probably due to the fact that towards the end of the Majapahit empire when Hindu aristocracy of Java had to flee to Bali in the attack of the Sultan of Demak, quite a number of rare and precious manuscripts were either destroyed or damaged.

The present English translation of the Indonesian Udyogaparwa will enable scholars all over the world who have an interest in the study of literature in general, and of Indology in particular, to have a better understanding of the deep and continuing cultural bonds between two great Asian countries from times immemorial.

It is almost a thousand years since the composition of this text. The very fact that this great literary work is not only read and re-read but also sung, paraphrased and dramatised even in modern Indonesian society, amply proves its transcendental nature. The classical Indonesian Mahābhārata, second only to the original Sanskrit, enjoys a prominent place in the literary history of Indonesia. No other single work of literature has so much influenced the life of its people in any country.

Universitas Hindu Indonesia. The Director of the Post-graduate Program, Prof. Dr. Ida Bagus Yudha Triguna wrote: "I would like to introduce to you that Universitas Hindu Indonesia (Indonesia Hindu University) formerly known as Institute Hindu Dharma which was established by Prof. Dr. Ida Bagus Mantra in 1963 in Denpasar Bali, has recently commenced its first post-graduate program, i.e. Hindu Religion and Culture. It has been officially approved by the government of the Republic of Indonesia through its Ministry of Education decree no.3191/D/T/2002 dated 28 October 2002. There are 80 students enrolled for the first batch and 30 professors will teach them different subjects.

"Owing to the fact that we do not have a professor who is qualified in History of Hindu evolution and having known that your institution very much concerns with Indian Culture and its spreading abroad, I request you to consider to allow Prof. Dr. I Gusti Putu Phalgunadi, MA, D Litt become a visiting professor on the History of Hinduism in our post-graduate program. Your recommendation and contribution to the development of our institution will certainly have significant meaning and value for us. Mr. Phalgunadi's presence can motivate and increase academic atmosphere in our campus." Prof. Phalgunadi was granted permission to go to Denpasar, Bali to offer courses on Hindu philosophy (6 Feb 2003).

Caṇḍī Jalatuṇḍa, homage to King Udayana's ancestors, is a majestic place on the western slope of Mount Pĕnanggungan. It was constructed during the reign of Udayana in 977. It has representations of Puranic legends, stories of the Kathā-sarit-sāgara, episodes from the Mahābhārata like the svayaṁvara of Draupadī, the serpent sacrifice of Janamejaya, etc. Dr. Michaela Appel, Keeper of the Oceanic and Southeast Asian Collections at the Museum of Ethnography, Munich (Germany) stayed at the Academy in October 2003 to work on this monument. She consulted the rich library holdings of the Academy on Classical Indonesia. She also made a comparative study of the Old Javanese text Nawaruci which deals with the mystic exploits of Bhīma. It employs a narrative frame to convey esoteric knowledge on man and the cosmos. It is the story of Bhīma's journey to the deep ocean for purifying water or *amṛta* (2002).

Dr. Thomas M. Hunter, Academic Director, School for International Training, Bali, Indonesia visited the Academy to discuss the possibility of collaborative research projects on Balinese culture (26 Sep 2002).

Abhayagiri-vihāra and the origins of Sino-Javanese esoteric Buddhism. Dr. Jeffrey Roger Sundberg of Tucson, USA worked on a Siddham inscription commemorating the foundation of a branch of the Abhayagiri-vihāra of Srilanka in Java. I sent him materials on this Kĕlurak inscription and its new interpretations. His researches were published in the *Bijdragen tot de Taal-, Land- en Volkenkunde (BKI)* 2004:160.95–123. He wrote: "As a preface to this essay, I wish to offer a word of thanks to Professor RaghuVira and his family whose ambitious Śatapiṭaka Series is the source of a scholarly Indological feast and has helped to recover memories of a lost world".

Javanization of the Bhārata (= Mahābhārata) and the Sanskritization of Java has been discussed by Dr. S. Supomo of the National University, Canberra, Australia. He writes: "I have touched some of the topics you discussed in those papers in my article on the Sanskritization of Java and the Javanization of the Bhārata (and in some other articles), and there is no doubt that I would have benefited greatly from your articles, if I had read them before I wrote mine. For instance, your explanation that *sahasra* in the expression of 'twenty or forty thousand cows' (in one of the Kutai inscriptions) means 'excellent, powerful', does not literally mean 'thousand' but connotes 'strong and healthy cows giving abundant milk', confirms my remark that '20–40 thousand' of cows seems to be an exaggeration. I could also have benefited from your explanation that *dharma* in the name of Dharmawaṁśa may refer to 'literature' or could mean 'canonical texts'."

Bhomāntaka (BA). Prof. A. Teeuw, Leiden wrote: "It is a long time since we heard from each other. I hope this letter finds you well: I expect that you are as active as ever in your efforts for the promotion of the study of Indian culture, especially of Sanskrit literature.

"The forthcoming visit of my friend Dr. Roy Jordaan to India induces me to write this letter about my present activities in the field of Old Javanese literature. I have returned to 'mes premiers amours', as the French say, i.e. the study of the Old Javanese *Bhomakāwya*, better called *Bhomāntaka* (BA). In 1946, as a young graduate student, I hazarded to present a translation of this text on the basis of Friedrich's diplomatic edition of 1852, as a Ph D thesis under the supervision of professor Gonda. Unfortunately, due to the pressure of time in the post-war situation in Nederland, I found no opportunity to add a new critical edition of the text. Moreover my translation was in Dutch. The result was that after my book had appeared in 1946 the text, also due to its unwieldy size, remained virtually unknown to the scholarly world. Even Zoetmulder's detailed survey of its content and his discussion of certain of its aspects in his admirable book *Kalangwan* so far did not stimulate further, much needed research on this monument of Old Javanese kakawin literature (apart from OJ Rāmāyaṇa, BA is the largest kakawin).

"In view of this regrettable situation Professor Stuart Robson and I have decided to start working anew on the text, by preparing a critical edition and English translation with introduction and commentary. I am happy to say that we are making good progress, also thanks to a subvention from the Gonda Foundation. We aim at completing the manuscript of our book by the end of 2003.

"In our renewed study of the text of course many old and new viewpoints and querries come up, one prominent problem being the origin of this story. In 1946, in spite of all the help I received from professor Gonda, I was unable to discover a direct Indian source. Of course the basic story of Krishna's war with Naraka = Bhauma is well-known in Skt. literature; however, the combination of the Naraka story with the extensively told love story of Krishna's son Sāmba with princess Yajñawatī (nearly half of the text!) could not be traced to a Skt. model.

"Yet it seems improbable that this text originated in ancient Java without some kind of direct influence from India. The text abounds with elements and details which suggest a great and direct familiarity with Indian mythology and cosmology as well as with Sanskrit and the poetics of kāvya. To mention a few points: in the quite detailed description of the armies of Krishna and Bhauma scores of names of leading heroes on both sides are mentioned. Part of these names I was able to trace in Skt. *Harivaṁśa* and *Viṣṇupurāṇa* (using the 19th century editions of S. de Langlois and H.H. Wilson, respectively) or/and in Sorensen's 'Index to the names in the Mbh.', Washburn Hopkins' book on *Epic Mythology* and Pargiter's Mārkaṇḍeya-purāṇa, however a great many remained unexplained, although they look like real Skt. proper names. I wonder if there are more recent books, published in India or elsewhere, which could be of any use in further exploring this list of names (Brockington's recent book on 'The Sanskrit Epics' was not very helpful?)."

"However, there is much more than the plot of the text or the proper names found in BA which suggest a direct relationship with some Indian source. The writer was familiar with Skt *nīti* literature, esp. on ethics and moral duties of kings and on the rules and technique of warfare, as well as on general ethical subjects, as is apparent from long passages where such subjects are discussed at the king's court and, e.g., in a hermitage where Sāmba and Yajñawatī stay for sometime. The OJ author shows a broad knowledge of the (epic) geography in the passages where he describes the march of the army; many geographical names are mentioned, sometimes with interesting particulars; e.g. Prāgjyotiṣa, the residence of Bhauma, is called *anāryadeśa* with some interesting details of social life in this non-aryan place.

"Another important field where the text has a distinctly Skt. flavor is language and metrics. There are many Skt. borrowings, a number of them unknown from other OJ sources. The text shows an impressive command of the Skt metrical system as used in kakawin literature and displays a great sophistication in applying its rules. One typical aspect is the creative use of the Skt. system of word composition (*dvandva*, *bahuvrīhi*, etc.) in combination with the Javanese rules of syntax.

"I will be very grateful if you would be willing to give some attention to these issues. Of course the problems are not unknown. Most students of OJ have endeavoured to find Indian sources for OJ kakawins, with varying success. The most noticeable success story was the establishment of Bhaṭṭikāvya as the source or model for OJ Rāmāyaṇa. Another interesting case was the tracing of the *Śiwarātrikalpa* to a Skt. model, created in Vijayanagara during or just before the lifetime of the OJ author Tanakung. One problem with BA is that even its date in OJ literary history is unknown, due to the absence of the name of a royal patron or other references to contemporaneous Java. Zoetmulder's suggested date of the text at the beginning of the Kadiri period, i.e. the 13th century CE, is a plausible hypothesis, but not more than that.

"As it is not improbable that the author of BA found his example (and probably went to study himself) in an area where *kāvya* during his lifetime was still in vogue, as was apparently the case with Vijayanagara in the 13–15th centuries for Tanakung, the author of the *Śiwarātrikalpa*. I wonder whether there was a similar case of a kingdom or other centre of Skt. learning in the 11th or 12th century Skt. where a *kāvya* on Bhauma may have inspired the OJ poet. Unfortunately my knowledge of and access to sources for the study of *kāvya* in the Middle Ages is quite limited. I would be very grateful for any suggestions where to look for such a possible link between Skt. literature and the BA. I should add that my knowledge of Skt. since I studied with professor Gonda has seriously declined; independent reading of Skt. *kāvya* texts is now virtually impossible for me; but colleagues in Leiden would certainly be willing to help me, once we were put on a promising track.

"I apologize for these rather vague querries; but I hope that you will find a moment to give some thoughts to my questions and that you could help me with some useful references for our further research. I shall be most grateful for any help you might to able to provide.

"Recently, by sheer accident, I came into possession of an example of my dissertation of 1946. At the time I had presented this to a school friend; by now it has become a rare book. This friend discovered that he still had this long-forgotten copy of my book in his bookcase. When we met last week he gave it back to me, suggesting that it would be more useful to me than to him. I can find no better use for this 'sin of my youth' than presenting it to you as a token of my esteem. Hopefully it may find a place in your library or in your Institute!" (2002).

Dr. Tilak Pudjiastuti of the University of Indonesia, Depok held an International Seminar on Old Javanese in Remembering the Merits of Prof. Dr. **P.J. Zoetmulder** on 8, 9 July 2005.

Balinese Hindu Temple in Hrishikesh, Haridwar, Shri Somvir came on 16 Sep 2005 to discuss the feasibility of the construction of a Balinese style temple in Haridwar as four hundred Balinese come for pilgrimage every year.

Hidden base of the Borobudur. Attended a seminar on 1–5 July 2008 (see details in *Lord Śiva and Buddha in the Golden Isles* 2013:241–42). The last I was in Indonesia is 1992. This journey to the Golden Isle of Java after sixteen years was an experience wherein centuries of cultural dialogue crossed endless corridors of memory. To ponder over the enigmatic silence of the Borobudur at the seminar made the sojourn a memorable event. I could feel the radiant energy of the Sun rising across Merapi and empowering the minds of scholars to tread new ways to fathom the enigmatic depths of the Borobudur. The hide and seek of tumultous time in this sculptured hymn demands of us the great meaning of life beyond the furious chase of gluttony of objects. Ambassador Nanda made arrangements for my presentation on the Borobudur as a symbol of the nation state of Indonesia. The Śailendras envisioned their evolving transnational economy, their fast developing language in the beauty of kakawins, their superb marine technology, their philosophical heights and architectural wonders as the symbols of a nagara culture. Indonesia had crossed over the tribal discords, become a well-governed state with extensive dominions, in the pulse-beats of an awareness that Dvīpantara had finally arrived in the comity of nations as an equal to the superpowers of their age. Lord Buddha had said "The world is beautiful, it is a joy to live in it" as he rested under a tree leaving Vaiśālī on the last journey of his life. So did the Śailendras create the Borobudur as reflections of the mind in the willed wayfaring of power. The Golden Island of Suvarṇadvīpa has been spoken of from the great classical poet Kālidāsa down to Rabindranath Tagore, sometimes in knowing and at times in amnesia.

Shri M.K. Singh gave me an insight into the ongoing processes in the cultural domain. We can only hope that open minds and humanistic hearts will prevail to give our short individual and collective lives the richness of sharing, the beauty of respect for divergent traditions inspite of their clashing ideologies. The Upaniṣadic seers were inspired by the mighty cathedrals of nature and felt serene depths pulsating in every living being, and called upon us to strive for a profound reverence for life:

Everything has sprung from immortal life
And is vibrating with life.
Life is immense.

No theocentric dogmas. Without diminution of religious autonomies, we will have to own the "other". At length we will hear, wafting in from our farlorn hearts, a song that transcends all religious and emotional discords. Universality of cultures (plural) rather than a cultural globalization will seek civil behaviour in the affirmation of diversity. Cultures will be multiple and the centre will be everywhere.

Thanked Prof. Sedyawati: The Yogyakarta seminar was an encounter with the roots and renaissance of the Golden Isles of Indonesia. The wonderful ambience of the lush-green environment of the Manohara hotel, the inspiring back-drop of the Borobudur, and the warmth of your hospitality, gave us a space to seek the enigmas of Borobudur, in a redefinition of multiple approaches, as we tried to unravel the interior light of the Śailendra monarchs and their vision of the negara or nation state of Indonesia symbolised in this great monument. Conquests, creation of literature, architectural manifestation of grandeur, were the resonance of the people of Indonesia ascending new heights of power, economy, thought, poetry and economic dimensions.

Drs. Sadiah Boonstra: Your presentation about the photographic archives at the **Tropical Museum** made me happy that the hard work of our precursors has been preserved. Their toil, dedication, and labor of love has an emotional value, and more than that an academic importance. The photography was done in the full freedom of time that captured every detail of the reliefs. It is important to make these glass negatives accessible on a CD to scholars so that they can view them afresh. Many unseen riches are stored in the museums of the Netherlands, in its conducive climate and in its careful construction technologies.

Dr. Peter Ferdinandus spoke on the excavation of **Buddhist sites** since 1950. They deserve to be described in a richly illustrated volume.

Mahiṣāsuramardinī, a tenth century stone sculpture was shown on a large screen at the Taj Mahal Hotel, New Delhi on 29 Oct 2009 (illustration on p.235).

Lama Gangchen wrote from his headquarters at Albagnano di Bée, Italy on 10 Jan 2013 to invite me and Prof. Nirmala Sharma for a ten-day pilgrimage retreat to *Borobudur* (26 Feb to 9 Mar) with an international group of 150 peace messengers. Ten lamas were invited to Borobudur to perform the *rabne chenmo* (*mahā-prāṇapratiṣṭhā*) worship and lighted ten thousand candles, a glorious sight in the night. Before that Lama Gangchen visited the *māgha-pūjā* of the abbot of Dhammakaya monastery in Thailand. This monastery has its own television channel DMC. Prof. Nirmala Sharma was invited by Ven. Varapanyo Bikkhu, Director of the International Affairs Department of the Dhammakaya Foundation. The invitation reads:

"**Māgha-pūjā** is one of the most important events in Theravada Buddhism. The Lord Buddha gave his sermon on the fundamental Buddhist codes of conduct "Ovadapatimokkha" on this day over 2,600 years ago. Buddhists around the world annually celebrate this day on the full moon day of the third month in lunar calendar. For 2013, Māgha-pūjā will be on the 25th of February.

"The Dhammakāya Foundation annually celebrates this special event by organizing the festival of candle lights for peace surrounding the Maha Dhammakaya Cetiya and the Award Presentation Ceremony to the winners of "the Path of Progress Ethics Contest" which was participated by over five million students around Thailand. Most importantly, we will have an opportunity to share the practice for inner peace together by practising meditation with another 200,000 people from around the globe.

"We would like to convey our cordial invitation to you to attend the ceremony and light the candles in homage to the Lord Buddha at Wat Phra Dhammakaya. Attached herewith is the programme of the event. We look forward to the honor of welcoming you at Wat Phra Dhammakaya Temple" (14 Feb 2013). Prof. Nirmala Sharma joined the celebrations and was astounded by the grandeur and magnificence of the ceremonies.

I joined Prof. Nirmala Sharma at Yogyakarta on 28 Feb 2013. The airport is called Adisutjipto Airport, Airport Services are Gopura Angkasa, the juice shop was Rasa (रस), and two statues of Lord Gaṇeśa flanked the entrance of the lounge of the executive class. Stayed in the Manohara Hotel in the precincts of the Borobudur. The names of its halls were in Kawi: awadhana (conference room), abhaya (open hall), jātaka (audio-visual room) and lalitavistara (meditation room).

As the Tibetan lamas performed the consecration ceremony of *rabne chenmo*, a rainbow spanned the sky over the Borobudur delighting the participants as an auspicious sign that Borobudur had gained its spiritual powers after centuries and was blessing the international group of pilgrims. It reminded me of Atiśa who had studied with Dharmakīrti in Suvarṇadvīpa and then went to Tibet to rejuvenate Buddhism (illustrated on p.237).

Ven. Lama Gangchen had a special Bodhi Tree planted in my name at Borobudur the sanctum of Guṇadharma and a Śailendra monarch. It has the following inscription:

This Bodhi Tree has been planted
For the wellness and happiness of all sentient beings
By Prof. Lokesh Chandra from the Land of the Buddha.
At Borobudur the infinite of infinites in Suvarṇadvīpa
Envisioned by her poet-architect Guṇadharma
And hallowed by Atiśa the Jowoje of Tibet
In the august presence of His Holiness Gangchen Rinpoche
Who incarnates the sages Guṇadharma and Atiśa
So that coming generations can
Energise wisdom and compassion in the hide and seek of life
Contemplate the rapture of Being in the iconic transcendence of the Borobudur
And find the serenity of the yonder shores of Pāramitā.
Buddhaṁ śaraṇam gacchāmi.

On return to New Delhi, I wrote to Ven. Lama Gangchen: my sojourn under your umbrage for a fortnight was an enriching experience. I felt the strong vibrations of the Borobudur. This great Sumeru of our spiritual being is situated in the world of saṁsāra and by a qualitative leap the forces of karma are sublimated into the pure consciousness of the akaniṣṭha heaven (*ḥog.min*) of Vairocana in the Vajradhātu-maṇḍala. It reminded me of the *ālaya-vijñāna* (Tib. *kun.gzhiḥi rnam.par.śes.pa*) or store consciousness wherein I found the vibrations of your experiences of centuries enriching me. Your presence induced inner illumination (*antar-jyoti*) that bade me that twilight is now light.

Back home, I saw the Bhaiṣajyaguru-sūtra or The Sutra on the Buddha of Healing, Sman. blaḥi mdo translated into Tibetan by Jinamitra, Śīlendrabodhi and Ye.śes.sde. Menla Buddha represents the psychosomatic healing of sentient beings, that is, their all-round health of the body and the spirit. In a dream I saw that you represent this duality of the Buddha Menla and you are the vibration of his Twelve Vows. I saw Menla in the centre of a thaṅka in the Sudarśana heaven, surrounded by all kinds of herbs, minerals, flora, fauna, the vast materia medica to cure ills of the body. This thaṅka comes from Ulanude, Buryatia. At your birthday celebrations I shall speak about how Your Holiness is visualising the Twelve Vows of the Menla Buddha to heel physical and spiritual ills. Your message and actions are the shining rays of the pure 'Lapis Lazuli Paradise' of Bhaiṣajyaguru.

Venerable Madame Jero Istri Nengah wrote on 22 May 2006: "Although we have not met, I am grateful for the correspondence we have had in 1975. I am enclosing the photocopies of your programmes you sent me, when my husband was still studying at Cornell University in Ithaca, N.Y. Hopefully they will help you remember our correspondence then.

"Sanskrit in Indonesia together with other books, were and still are a great help for my husband in studying the Hindu religion.

"After retirement from the Ministry of Agriculture, my husband took the bold decision to become a priest, like most of his forefathers did. We are both inaugurated priest and priestess in Sep 1998 and got our official priest's priestess' names: Ida Pedanda Gde Nyoman Jelantik Oka (for my husband) and Jero Istri Nengah.

"In May 1999, we resettled in Bogor and were the first Hindu priest/priestess and so far still are the only ones residing in Bogor.

"Good friends of ours are going to India to visit holy places. They still start and end their Tirtha Yatra journey from and in New Delhi.

"My sister-in-law who had the chance to go to India in 1980 with my sister, Gedong Bagus Oka, very recently told me that she had enjoyed both your and Mrs. Lokesh Chandra's hospitality and kindness during her stay in New Delhi. My sister, Gedong Bagus Oka, passed away in November 2002."

Prambanan Reader. Dr. Roy E. Jordaan and me had a long correspondence on 'In Praise of Prambanan'. The manuscript was pre-read by Prof. Teeuw. He came to Delhi to present a paper at the International Conference on Indonesian Art on 4–6 Mar 2003. "My intention to meet you in person and to thank you for your support over the years is an old one". Though he conceived of the *liber amicorum* for me, he decided for strictly personal reasons not to accept the formal position of co-editor with Manjushree Gupta. "My main reason for this was that I wanted to have some art historians contribute to the felicitation volume who would have refused this if I were the main editor or even the second editor of the book. Though I regret to admit the influence of such personal dislikes to creep into science and scholarship (especially when the spirit of the great Buddhist monuments in Java should make us think and act differently), in this case I found the mention of my name to be far less important than the tribute I want to pay to Prof. Chandra. What after all is in a name? The idea of the Festschrift came up in my personal communications with Jeffrey Sundberg and Mark Long, and were passed on to Ms. Manjushree Gupta who shared our enthusiasm. We requested her to accept the position of editor, promising not only to contribute papers but also help her with drawing up the list of potential participants. We were firm on the selection of scholars on the basis of their work in the field" (21 Jan 2010).

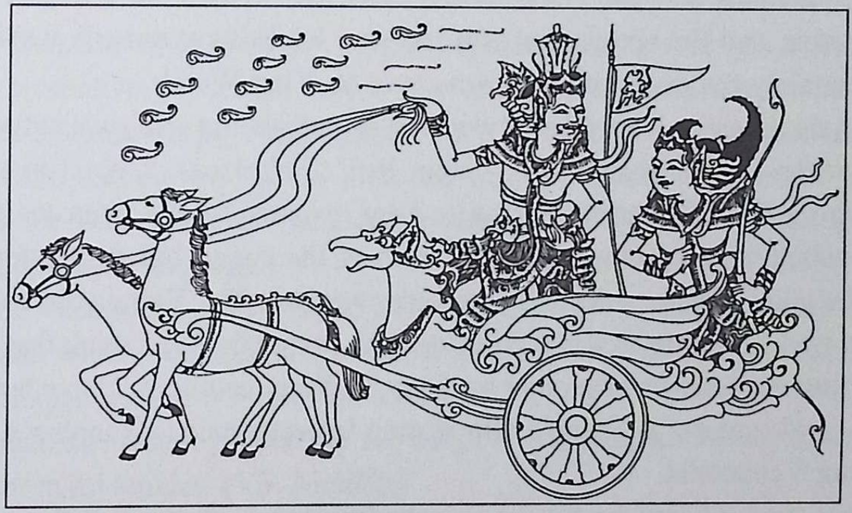
"Now, the main reason for writing you this letter is to seek your advice and perhaps assistance in obtaining additional information on Kumāradāsa's *Jānakīharaṇa*. As you have written about this text yourself in the short article 'Sanskrit studies in classical Indonesia', you seem to be the best person to contact for my personal question. Searching Dutch libraries and the existing literature, it became clear to me that no English translation of the complete text is as yet available. I only know of partial translations such as by Paranavitana & Godakumbura (1967) and by Swaminathan (1977). Regrettably, no translation seems to exit of Canto 14 that holds my special interest as it concerns the construction of the causeway to Lanka. Last year, I presented a paper to the international workshop on the Old Javanese Ramayana which was devoted to this topic. The paper, entitled 'The bridge of Rama in Southeast Asia: The causeway reliefs of Prambanan and Phimai re-examined', is due to appear in the proceedings of the workshop (Andrea Acri being one of the editors, along with Helen Creese and Arlo Griffiths). Do you happen to know if my search has been thorough enough and that indeed no English translation of Canto 14 exists? You will understand that I would be extremely thankful if you could help me in gaining access to such a translation, even in a preliminary and unpublished form. In this connection, please take note also of the fact that the so-called L-version of the Jānakīharaṇa has one extra verse (48) in Canto 14 which provides information about sea monsters trying to prevent the completion of the causeway (see Paranavitana & Godakumbura, p.xlviii)" (6 Feb 2010). My reply has been lost.

Living Kakawin tradition. IBM Dharma Palguna, Leiden sent two of his books about Balinese poets who wrote in the 19th and 20th centuries. It was to give a picture of the kakawin tradition being still alive in Bali even in this 'modern' era. (19 Dec 1998).

Dr. Teoh Eng Soon of the Teoh Clinic for Women Pte Ltd, Singapore sent his interpretation of the mantra to the **Thousand-armed Quan-yin**, published by the Poh Min Tse Temple, has been done for English-speaking Singapore population interested in Buddhism. I sent him my translation of the great compassion mantra of Avalokiteśvara, which he translated. My reply: Your three books are very valuable as giving an idea of practical Buddhist interpretation of one of the most popular Sutras. 'The Lotus' is a work in which every moment must have been knowledge and dedication. Like the lotus in nature rising out of the slush of village ponds, your book elevates the mind to the beauty of the lotus. The heart is the eight-petalled lotus in Buddhism. The blue lotus (*utpala*) represents the ideals of meditation, the red lotus (*padma*) is the intensity of the trance, the white lotus (*puṇḍarīka*) is the purity and sanctity of the world of values, and the night-opening lotus (*kumuda*) is the silence of the pāramitā. It has been a delight for me to read your work which is glorious, comprehensive and well-researched.

The two books on Guanyin are eye-openers for me. They show the popular aspect of Buddhist worship: how does Guanyin enlighten and uplift people. The interpretations of the mantra and the accompanying illustrations are what sunshine is to flowers. They reveal that suffering is only one face of life. Life has another face, the face of happiness, peace and joy. Dwelling in tranquility, seeing the Dharma, joy and peace overflow. You are that joy and rapture, that awe and wonder (14 Sep 2010).

From Beyond the Eastern Horizon was presented as a felicitation volume on my having seen a thousand full moons (*sahasra-candra-darśin*). Contributions of friends from the vast gamut of SE Asian scholarship shed valuable light on Classical Indonesia whose shared culture with India is the glory of human evolution in many fields. The riches of the volume are an inspiring challenge that we have many miles to go. The several centuries of Indonesia are rich in amnesia and summon us to a stimulating quest of kakawins, inscriptions, archaeological artifacts and edifices, and the many silent expressions in language, dance, art motifs, and so on. The life-long dedication of the galaxy of scholars to Indonesian studies will always be a call to seek ever new light. The volume awakens many memories of colleagues gone as well as those who are alive and enliven my mind.



The editor of the volume Mrs. Manjushree received several congratulations.

"Congratulations with the book! I am so glad to see that the work has reached completion. I know what a tremendous effort you have made to bring it so far. Thank you very much for that. It was very nice indeed that you also sent the photographs taken during the ceremony of presenting the book to our beloved Prof. Lokesh Chandra. After having known him for so long but only through his works and our too scarce correspondence, and you for such a short but intense period, it was a great pleasure to see the pictures of you both.

"Professor Teeuw was VERY pleased to see how much care has been put into the book, also from the outside: it is a pleasure to look at it, and then give in to the temptation to take it in your hand and open it and start reading again." Willem van der Molen.

"Many thanks for your email with the lovely photographs. I'm going to print them and keep them with the book when it comes and provided it's no problem to you, would like to have the names of the two others in the foursome (I'm presuming that you are the lady in the photos).

They'll become part of the story of the book for me, and hopefully one day, for whomever in my family the book may eventually go to.

"The wonderful preface fills in a lot for me about the personal history of the great Professor, for although we have never met, his generous sharing of knowledge, resource material and encouragement to me—a stranger—was both amazing and inspiring.

"Thank you too for the kind comments on my contribution. I feel truly honoured to be included among such esteemed scholars paying obeisance to such a great one." Kate O'Brien.

"The contents look quite appetizing and I very much look forward to reading them. I'm very much interested in looking at the volume—so many enticing essays ...

"Beyond that, I have an extended essay on the Tang court monk Vajrabodhi which, I think, would benefit from a critique by Dr. Chandra as it pertains to many of the themes which he has explored in his scholarly career." Jeffery Sundberg.

"Many congratulations on your 1,000 moons ceremony! There are a tremendous number of very interesting essays, and I'm certain that you and your works have directly inspired a number of them. This was certainly the case with my own essay on King Warak.

"For the past three years, I have been working on translating and explicating the biography of Vajrabodhi written by his disciple Lu Xiang. Rolf Giebel has stepped in to ascertain that the translations from the Chinese are on quite firm ground. I have been waiting for the last several years to solicit your opinions and criticisms of the paper, but as it referred tangentially to your secret felicitation volume I have had to bide my time. The Vajrabodhi essay is somewhat idiosyncretic as it was written from the perspective of a Javaphile, but I think that the emphasis on Java should not deter anybody from another background from reading it. I have hopes that after it's published, people will turn to Lu Xiang's information in preference to Zanning's biography when they are discussing Vajrabodhi.

"In glancing at the bibliography for the Vajrabodhi essay, I realize that there are more entries under your name than under any other person, which should serve to show how influential your writings have been.

"Again, sincere congratulations on your well-deserved felicitation, and thanks in advance for any comments which you provide for the Vajrabodhi essay". Jeffery Sundberg.

"I wanted to send you a special thanks for the photos you sent me over the weekend, which I received on Sunday morning, which on this side of the world is Father's Day, which is usually difficult for me as my own father passed away about two years ago. Your photos reminded me that I still have a father living and thriving in the world and that I had made a small contribution to his celebration, hence like a gift that one usually gives one's father on this special day of the year. A very, very lovely and joyous Father's Day for me this time around." Mark Long.

"We cannot thank you enough for sending along the lovely photographs of the presentation of *From Beyond the Eastern Horizon* to Lokesh Ji. We feel honoured that we were able to be among those who contributed to your commemoration of his inestimable contributions to the world of scholarship, and in particular the fields that relate India with Southeast Asia and East Asia. It is wonderful to see him smiling as he receives the Liber Amicorum volume." Tom Hunter and Aryati

I wrote to Dr. Griffiths on 14 June 2014: Read your really comprehensive article on **Pratisarā** in the JIABS 35.72f. You make me think again on a number of points you have raised, but I am busy translating the Niṣpanna-yogāvalī.

P.75. The name Baosiwei has been reconstructed as *Ratnacinta or *Maṇicintana. It is Cintāmaṇi. I am enclosing my paper on its restoration. In China, the second part of the name was taken as the family name and put at the head: Cintā-maṇi became *maṇi-cintā. Kāśypa Mātanga should be Mātaṅga Kāśyapa in the Sanskrit sequence: his name is Mātaṅga and kāśyapa is his gotra. Likewise, T'ien-si-tsai has been restored as Deva-Śānti? in the Répertoire of the Hōbōgirin (1978:283). It is Śāntideva. Several names have to be corrected to accord with the genius of Sanskrit.

Pratisarā is from the root *prati√sṛ* 'to put back, to restore' etc., *pratisṛta* 'pushed back, removed'. As a protective goddess, I would like to translate her name as 'one who prevents, or who preempts [calamities]'. There were many types of catastrophes, tragedies, blows, misfortunes, mishaps, and the worship of Pratisarā was to forestall them and if they happened to allay them. Thus she was concerned with *rakṣā-vidhāna* (p.77), with appeasing a storm on the open seas (p.79), and other mishaps.

P.83 n.31: *likh* means 'to paint'. In the Pāla manuscript the spaces reserved for illustrations have the word *āriṣa* which has been enigmatic. It is *ā√riṣ* for *likh* (*ṣ* is pronounced *kh* in India), and *r* and *l* are interchangeable (*ra-layor abhedaḥ*)

P.79 Mahāpratisarā amulet: *pratisarāḥ* are magical formulas protecting from demons (ŚBr.), *pratisarya* 'present in an amulet' (VS. Mahīdh).

Fertility was a dire need of ancient times when the population was sparse. You have rightly said that "begetting a son appears to be one of the prime purposes mentioned for making an amulet with the MPD" (pp.78–79). *Vipulagarbha* in the Leiden plate (p.100) refers to "expectant woman delivers the baby comfortably" (p.79). Caesarean operations were not possible in those times, so the natural organs had to be of appropriate measure. The compound *vipula-vimale* may refer to the ease (*vimala*) of the delivery.

Hārītī (p.93) is still invoked in rural Japan for granting children. Hārītī is depicted on Candi Mendut on the right and Kubera to the left. It is to clearly point out that Hārītī is not the consort, as she is on the right and not on the left. The two concerns of a dynasty were continuity and prosperity. Hārītī is invoked for continuous progeny so that the royal family goes on, and Kubera is to ensure the prosperity of the realm. They were two coefficents of the stabilisation of the royal family. Thus Hārītī on the Leiden plate represents fertility, and the long dhāraṇī has been taken over from the MPD as being replete with magical power.

P.88 n.42. The correction applies to all the nine attributes.

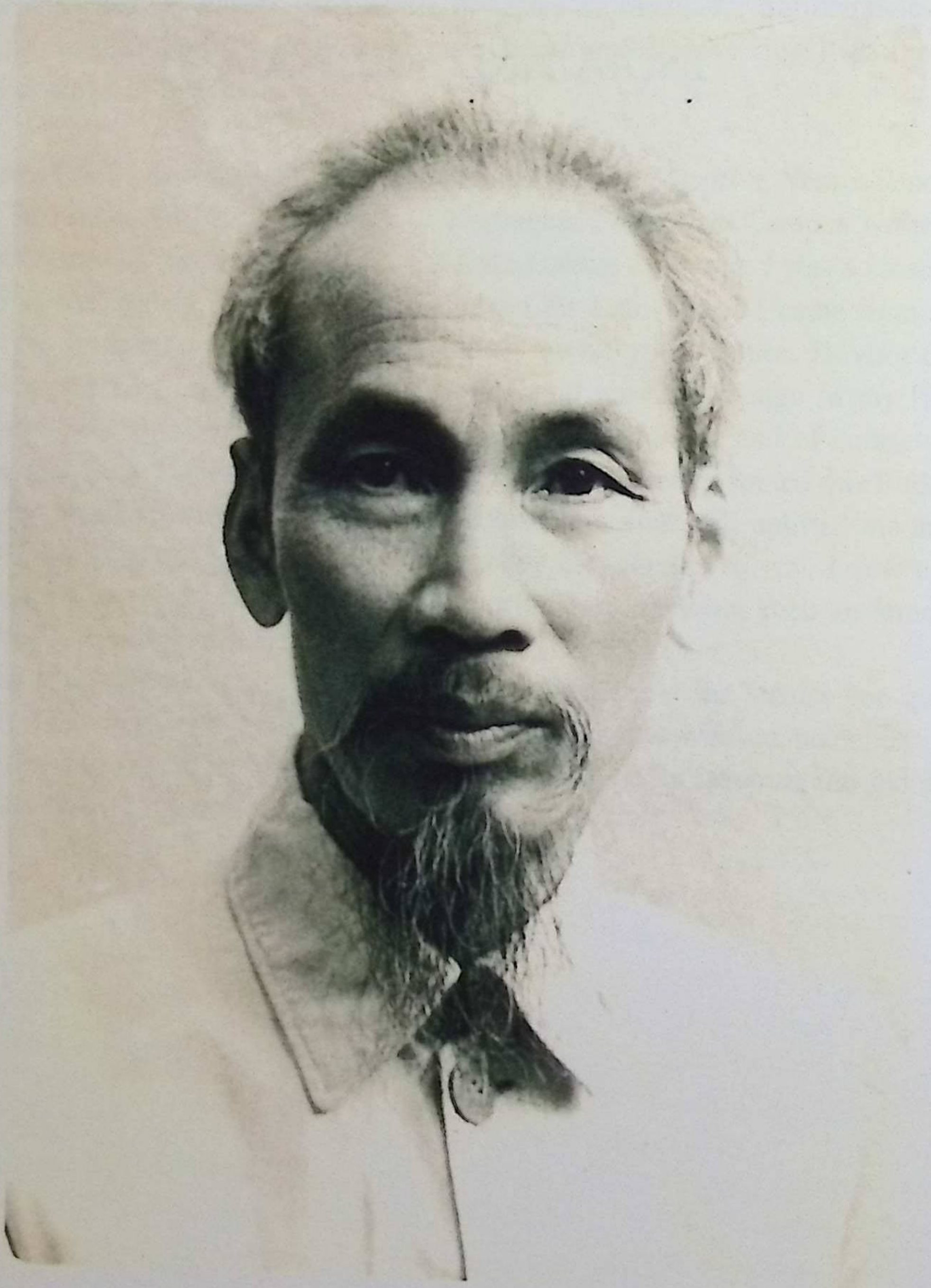
P.90 Garbha-saṁrakṣaṇi is followed by ākarṣaṇi. The foetus should have a natural healthy development (*saṁrakṣaṇi*) and a safe and comfortable delivery (*ākarṣaṇi*). Compare Saṁkarṣaṇa *alias* Balarāma the elder brother of Kṛṣṇa, who was drawn (*saṁkṛṣ*) from the womb of Devakī and transferred to that of Rohiṇī, and hence his alias Saṁkarṣaṇa. Saṁkarṣaṇa-vidyā is the art of drawing a child from the womb of one woman and transferring it to that of another (Prabodhacandrodaya in MW).

Dr. Ahmed Dahir Mohamed, Post-Doctoral Researcher in Cognitive Neuroscience, School of Psychology, Faculty of Science, University of Nottingham, Malaysia Campus wrote: "I recently attended your lecture on the **Lotus Sutra** at the Soka Gakkai Malaysia. I was so inspired by your presence and by the message that you conveyed about the Lotus Sutra. I came from London, few days before the lecture so I was very fortunate to attend your lecture. Having converted to Buddhism very recently and having observed profound positive change in my life, I was so inspired to hear your talk and understanding of Nichiren Buddhism and of course of the Lotus Sutra. I was particularly impressed by your view of Dr. Ikeda. Having started this Buddhism which is based on the transformative teachings of the Lotus Sutra your talk uplifted me and made me want to look forward to the next 70 or 80 years of my life! Similar to you, I vow to deliver my life standing up. I just wanted to thank you in writing for delivering such an amazing lecture. I sincerely wish you happiness and health."

Again he dropped in a card: "I was thrilled to be present at the lecture you gave in Kuala Lumpur about the Lotus Sutra. I was so fortunate to listen to your wisdom, actual proof of joy and happiness. I am very grateful to have experienced it. Thank you for inspiring me and awakening in me my eternal Buddha nature."

INDIA AND VIETNAM

Best greetings to Dr. Raghu Vira!



Hôchiminh

Prof. RaghuVira had a talk with the great leader of the people of Vietnam President Hochiminh. Highly impressed he sent his signed photograph the very next morning.

CHAMPA IN THE GLOBAL VISION OF CLASSICAL INDIA

The foundation and flourishing of Champa on the major marine trade route from Kanchi to Canton, or from the SE Asian isles to Canton, was part of a new historic phenomenon of the fast emergence of cultural kingdoms from tribal orders. The new paradigm was the empowerment of the dormant energy of the non-alphabetic tribes by enriching them with a writing system and thinking patterns; establishing kingdoms with a king, ministers, nobility and state functionaries; setting up palaces and temples; the rise of an intellectual class and priestly orders. Emperor Aśoka sought the substitution of war drums by the drums of Dharma, *bherīghoṣa* became *dhammaghoṣa*. He initiated this process of culturation by sending his son Mahendra and his daughter Saṅghamitrā to SriLanka, by deputing his ministers to Khotan and crowning his son as the first "King of Khotan", by planning his son Kuṇāla to be the King of Kucha, and so on. This sowing of intellectual seeds in the immensity of the regions was the rise of a new order of a spiritual culture and secular civilisation in the whole of Asia. The theodiversity, pluralism of life styles, alongwith an organised state, economy and strategic systems of India became the dawn of a new age in the SE Asian region upto mainland China. Indian savants, princes and merchants envisioned Suvarṇadvīpa in their quest of affluence of life. Suvarṇadvīpa was a general term for Eutopian lands in SE Asia. Kauṇḍinya's voyage to Cambodia, his victory over the Nāgī queen and marrying her to found the new kingdom, or the exciting find of a first century ceramic sherd with Kharosthi characters from the coastal region of Bangkah in Bali, and other happenings evidence the continuous acculturation of the region as well as the development of trade.

International marine trade remained intrinsic to the economic, cultural and technological development of India. The names of the Gupta emperors Śrīgupta, Candragupta and Samudragupta indicate a flourishing trans-oceanic trade. In Śrīgupta, Śrī is affluence which resulted from trade with China. Itsing points out that he constructed a Cīna-vihāra for Chinese monks who accompanied the ocean-going merchants to pray for a safe journey. Candra in Candragupta refers to the turbulence on the seas due to the rising of the moon on a full-moon day. I have personally experienced the havoc of the full-moon during a month long journey from Bombay to Naples via the Cape of Good Hope, when the sea became so rough that the utensils were flying in the cabin, faced constant vomitting and had to be tied to the slipperette to avoid being hurt. In the name Candragupta the word candra refers to the oceans, by semantic extension to 'marine trade', and the means adopted to ensure safety. Under Candragupta I the Gupta dynasty rose into prominence because of the expanding international commerce. His son and successor Samudragupta (r. 335–75) is a clear reference to the Gupta dominance over the seas (*samudra*).

The Chalukya kings of Gujarat built the celebrated Somanātha Temple on the coast of Kathiawar. It was dedicated to Lord Śiva as the Lord (nātha) of the Moon (Soma) to guard the trans-oceanic merchants. The waxing and waning of the moon has "fatal" effects on the waves of the oceans which toss the ships in deadly turbulence. Śiva as Somanātha was to mitigate the tumult and turbulence, the *Sturm und Drang*, caused by Soma or the Moon. The large number of Śiva-temples blessing the coastline of Champa were divine blessings to ensure safety across the seas. Champa enshrines the shining memories of India when she ruled the waves. Champa is the Jaya Somanatha of history.

The Chinese Emperor sent an embassy to the King of Kanchi in AD 1–6 to request for a rhinoceros. Its horns are powdered and considered most efficacious as tonic in China. A pair of its horns symbolise happiness and they are one of the eight treasures.[1] The "tribute" of the rhinoceros was repeated in AD 84 and 94, and it continued as late as T'ang. Breathing tubes made of a rhinoceros horn are mentioned in a passage of the Pao-p'u-tzu (about 320 CE) which enabled to breathe in water (Needham, ibid.673). Mêng-ch'ung or ships with their backs and roofs armoured over with rhinoceros hide were used to swoop suddenly on an unprepared enemy. Thus rhinoceros had magico-medical qualities, as well as was adapted for high mobility in strategic operations (Needham IV.3:686). Because of the developing trade with China, India realised the importance of inhabiting the long coastal line of Vietnam from Kanchi to Canton. The earliest Chinese reference to Linyu or Champa dates to 190–93 CE.[3] Linyu 林邑 means the "kingdom of forests".

Around the same time the Māra dynasty was ruling Champa, as evidenced by the Vo-chanh Rock Inscription dated to the second century CE on paleographic grounds (*māra ... rājakula, māra ... kula-nandana*)[4]. The poet Nakkirar addresses the Pandyan prince Nan-Maran as "O Mara, whose sword is ever victorious, spend thou thy days in peace and joy, drinking daily out of golden cups ... the wine brought by the Yavanas in their good ships". (Pillay, *The Tamils Eighteen Hundred Years Ago*, ch.iii). The Māra dynasty of the Vo-chanh Inscription may have been an offshoot of this Pandyan royal family. The Pandyan bride of Prince Vijaya was brought over to SriLanka in a large ship which carried more than 800 passengers on board.[5] The Pandyans were conscious of advantages of maintaining international contacts. In 20 BC a Pandyan king sent an embassy to Rome (ibid.96). The Pandyan kingdom had extensive commercial relations with overseas countries. Megasthenes had heard of it in the fourth century BC. The Sanskrit grammarian Kātyāyana (4th cent. BC) mentions the Pandyas. It was known to Pliny (1st cent.) as a flourishing kingdom, also to the Periplus (c.80 CE) and to Ptolemy (c.140 CE).

The local tribes of the forests must have felt threatened by the newly arrived Indians and skirmishes must have been a frequent occurence. To preempt them, the Indianised kings were obliged to import the tall and swift steeds of Central Asian Kambuja (i.e. Ferghana). The sole of these steeds has been highlighted in the Kāraṇḍavyūha in the Siṁhalāvadāna chapter. K'ang-t'ai who travelled to SE Asia around 260 CE says that the Kings used to get horses from the Yüeh-chih. A decade earlier (c.250 CE) the King of Cambodia got four fine Yüeh-chih horses.[6] The Yüeh-chih horses, called *balāhaka* in Sanskrit, were a crucial factor in the grand game of acculturation, political transformation and economic development of the areas that were adopting India's spiritual culture and material civilisation, under Indian kings who married locally and merged with the indigenous people in the first generation.

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[1] Joseph Needham, *Science and Civilisation in China*, IV.3:444.

[2] B. Laufer, *Chinese Clay Figures Pt.I, Prolegomena to the History of Defensive Armour*, Field Museum of Natural History (Chicago) Publications, 13 no.2 (177), 1914:80.

[3] Kenneth H Hall, *Maritime Trade and State Development in Early Southeast Asia*, Honolulu, 1985:179f.

[4] R.C. Majumdar, *Champa*, Lahore, 1927:21.

[5] Radha Kumud Mookerji, *A History of Indian Shipping*, Calcutta, Orient Longmans Pvt. Ltd., 1957:20, 48–49.

A lost third century Chinese work (quoted in later works) refers to the Tun-sun kingdom whose king was named K'un-lun 王名崑崙. Five hundred families and more than a thousand brahmanas had come here from India. The local people followed the doctrine of India and gave their daughters in marriage to the Indians.[7] The Chinese K'un-lun is a transcription of Kuṇḍuṅga the place whence Narendra the grandfather of King Mūlavarman had come. The son of Narendra was Aśvavarman who laid the foundations of the dynasty. It seems that originally they came for trading horses and in course of time assumed royal power. I have detailed the Kuṇḍuṅga dynasty in the *Cultural Horizons of India* 7.221–30 in a discussion of their seven inscriptions. The Kuṇḍuṅga dynasty gave its name to the whole region and to the people of the South Seas in Chinese as K'un-lun. Even Masudī speaks of the Sea of Kundrang.[8] The toponym Kuṇḍuṅga in the inscription of Mūlavarman refers to Kuṇḍuṅgal. The Centenary Edition of the *Post and Telegraph Guide* (Part II.385) issued in Oct 1954 mentions Kuṇḍuṅgal as a sub-postoffice of Kazhikode in Malabar. Malabar was the source of teakwood which was used for building ships. The Arab writer ibn Khurdādhbih Bullin mentions the Southern Malabar port called Kūlam Malī (Quilon) where Arab ships paid toll of a thousand dirhams, and skirted south of SriLanka→ Nicobar Islands→Kedah→Malacca Strait, and cutting across they stopped at the ports in Champa (Arabic Ṣanf)→Gulf of Tongking→Hanoi→and finally to Canton (George Fadlo Hourani, *Arab Seafaring in the Indian Ocean in Ancient and Early Medieval Times*, Princeton, 1951:70–72). The Arabs took a good supply of water, food and other necessities for the long run to China (Hourani 1951:70).

It was natural that Indian transnational merchants of Malabar sailed to the SE Asian islands and founded the Kuṇḍuṅga dynasty with their fast steeds. King Mūlavarman of this dynasty conquered chieftains of the surrounding areas, assumed imperial powers, and established the first light-house in the region which triggered multinational trade to the heights of safety and left the imprint of his dynastic glory in the Chinese name K'un-lun for the SE Asian region. The lighthouse may have been modelled after that of Alexandria which was constructed in 270 BC. All these developments were enhancing the role of Champa in international trade, with its long coast line. Even naval battles took place between the Chinese and the people of Champa in 248, again in 359, and in 407 CE. In 431 CE more than a hundred ships of Champa, with superstructures, attacked the province of Tongking,[9] but had to retreat due to the fleet of "castled ships." Champa was a powerful state with a large fleet of ships, and advanced technology for naval defence. In 284 CE Champa sent the first embassy to China. As mentioned earlier, the name of Samudragupta suggests domination of the sea lanes during his long reign of thirty years (335–75) and contacts with Champa may have existed. Champa's naval attack in 359 CE on Tongking falls during his rule.

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[6] Paul Pelliot, Le Fou-nan, *BEFEO* 1903:3.57; Needham IV.3:449.

[7] Paul Wheatley, *The Golden Khersonese*, 1961:17.

[8] Wheatley 1961:228.

In the mid-fourth century, King Bhadravarman erected the palladium temple consecrated to the Śiva-liṅga Bhadreśvara. As maritime trade was the major source of the affluence of the state of Champa, Lord Śiva was invoked to bless the safety of the sea lanes. By 758, Champa developed major commercial centres at Kauṭhāra (mod. Nha.trang) and Pāṇḍuraṅga (mod. Phan.rang).

Śambhuvarman succeeded his father Rudravarman, restored the temple of Bhadreśvara, and sent embassies to China in 568 and 572 CE, stopped the customary tribute for some years but renewed it in 595 CE. The Chinese invaded Champa by land and sea, defeated the Champa forces, King Śambhuvarman fled from the battlefield, and reached the capital in 605. The Chinese general took musicians to the Imperial court of China, the golden tablets of 18 Kings who ruled before Śambhuvarman and immense booty that impressed the Chinese with the fabulous wealth of Champa. But above all, he took 1350 Buddhist works. Champa became the main entrepot to service the shipping and sailors travelling between the Malay world and Canton.

The maritime route was safer than the Central Asian Silk Route to India. So Buddhist pilgrims journeyed to India by sea. In 424, Guṇavarman of Kashmir reached China via Champa. In the Lives of Sixty Monks who pilgrimaged to India in the seventh century, I-tsing mentions that 37 of them travelled by sea. Monk Chen-ku took the route from Canton to Fan-yu to Champa to Śrīvijaya.

Champa with its vibrant Sanskrit culture as can be visualised in the elaborate metres of her inscriptions, with its rich holdings of Sanskrit texts, its advanced technology of navigation, controlled the shipping from Kanchi to Canton. It was the "look east" policy of ancient India as the cultural superpower of the Asian world in those times.

Emperor Shōmu of Japan raised the national temple of the Todaiji to symbolise the power of the state, and national solidarity of all classes of the population. Its consecration ceremony was held on 9 April 752. It was accompanied by grand musical performances by Buddhasthira who hailed from Champa (Jap. Rinyu). He performed eight dances with music from Champa for the consecration of the Daibutsu of Roshana or Colossal Image of Rocana, the like of which did not exist even in China. The eight Champa performances were:

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[9] Needham IV/3.442. Details in G. Ferrand, Le K'ouen-Louen et les Anciennes Navigations Interocéaniques dans les Mers du Sud, *JA*.1991:13.239, 431, 14.5, 201.

1. Bodhisattva dance
2. Pedu dance of killing the dragon
3. Kalaviṅka dance
4. Dance of the triumphant march of Bhairava (tāṇḍava)
5. Dance of Ambā (lāsya)
6. Joy of a Thousand Autumns
7. Dance of Nāgarāja Sagara
8. Dance of a drunken Hu (Sogdian)

The first five dances were purely Indian. The second dance represents the Rigvedic legend of Pedu who was a protégé of the Aśvins. They gave him a horse called Paidva who killed demons (*ahihan*). This swift, strong, white, incomparable, dragon-slaying steed, impelled by Indra, won Pedu unbounded spoils (RV.1.116.6 etc. in Macdonell, *Vedic Mythology*, p.52). In 1874, during the Meiji Restoration to Modern Japan, twenty musicals were fixed for court ceremonies. Three of the Champa ceremonies of Pedu (2), Kalaviṅka (3) and Nāgarāja Sagara (7) were retained. They are the only Champa ceremonies performed in our times.

Buddhasthira of Champa, along with Bodhisena of India, taught Sanskrit to the Japanese for the first time. Sanskrit words like *sara* (Skt. *śarāva*) for a plate, *osewa* (Skt. *sevā*) for an automat enshrine their memory.

The most important inscriptions from Champa number 128. Majority of them invoke Śaiva deities: 92 Śaiva deities, 21 no deity, 7 Buddha, 5 Brahmā, 3 Viṣṇu. Śiva was the government of the beyond, and his consort became Bhagavatī Kauṭhāreśvarī as the Palladium of the State (Skt. Kauṭhāra is mod Nha-trang, Cham: Yatran). The Chams still remember her as Pō Nagar 'the Sovereign of the Realm' when everything has been destroyed by the cruel hand of history. Cham village women in Central Vietnam continue to recount the exploits of *Yan In* that is God Indra with his strength and weaknesses. The golden centuries of Champa, profound in *Hoch Kultur* or High Culture, can be glimpsed in the inscription of King Śrī Parameśvara where the goddess of Nha-trang is identified with Umā. How well the Chams expressed themselves in Sanskrit in 1050 CE in the subtle alliteration of the kāvyas exercises our ingenuity even to comprehend:

भूताभूतेशभूता भुवि भव-विभवोद्भाव-भावात्मभावा

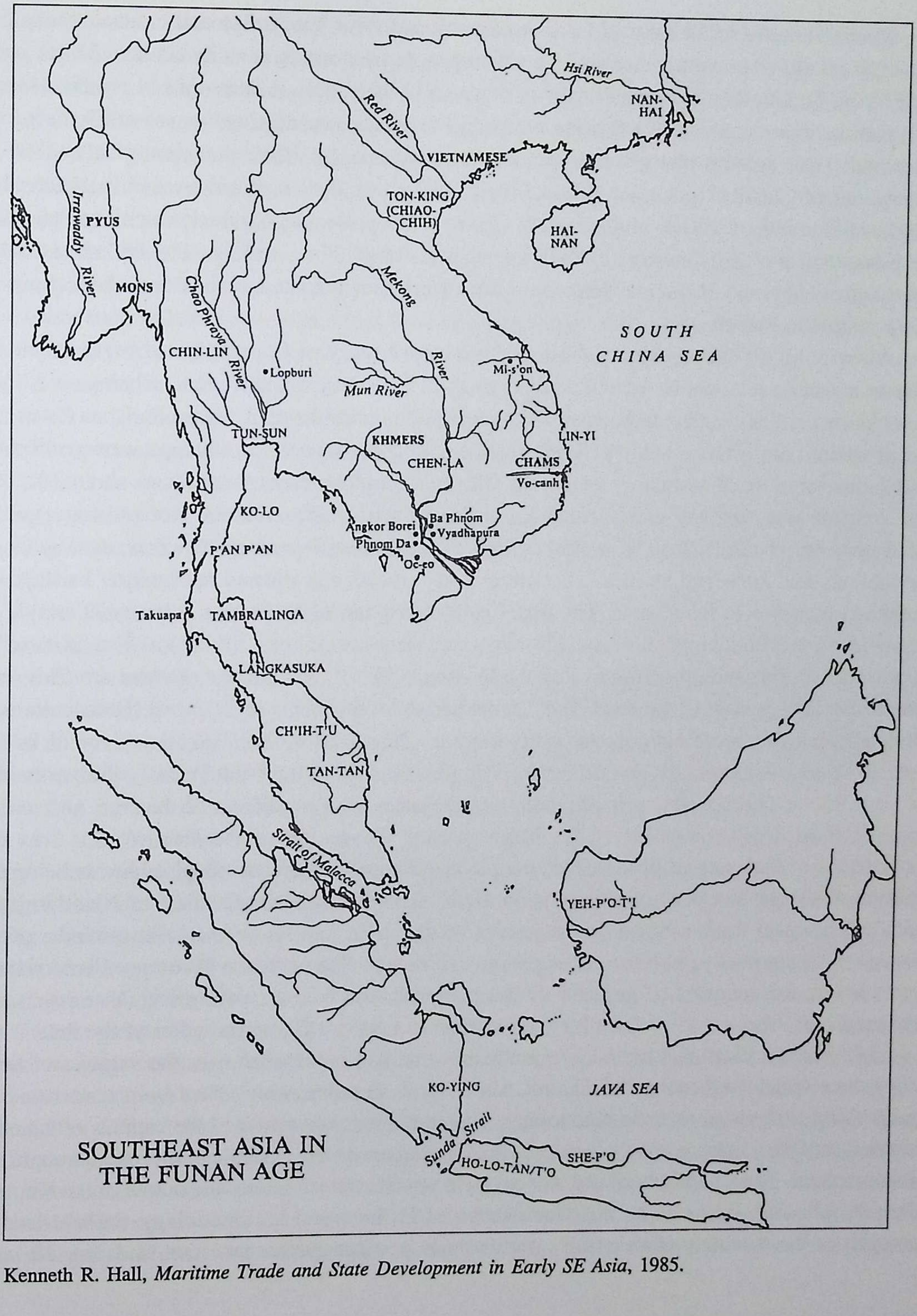
In the remarkably brilliant translation of Bergaigne, who could unfold the wonder of words in the challenging diction of sragdharā and śārdūlavikrīḍita; the inscription means: "Pertaining to him who is the lord of what is and what is not, having as real nature the quality of being the origin of the development of existence on earth ... being one with the being and the non-being that exists in the world, primordial potentiality of the being and the non-being, having as body the half of the body of Śiva who has the moon as diadem, having a beautiful body, Oh you who are part of the Lord ... Oh Blessed One, be as it were, by your magic power, the vanquisher of us who are prostrate before you".

Champa was the efflorescence of a process of the appearance of kingdoms from tribal chieftans, by the acceptance of Indic religions, construction of Hindu-Buddhist temples and the use of Sanskrit in inscriptions. Champa lay on two major marine routes from India to China and from the Indonesian world to China. To this end Śiva sancta dotted the coastline of Champa, with Lord Śiva blessing the sea-going vessels against the turbulence of the waves that tore the hearts of voyagers, or as Āryaśūra says in the Jātakamālā (ed. Kern p.89) **नौरभ्यधिकं चकम्पे विषादयन्ती हृदयानि तेषाम्।** The language of the Chams is related to Indonesian and Malay.

Champa breathes centuries of history in the glittering silence of her mind, and whispers in our ears:

I am also a drop of nectar
With tomorrows inside.

The tomorrows have to be the creative leap of India in the dawning years.



SOUTHEAST ASIA IN THE FUNAN AGE

Hsi River
NAN-HAI
Red River
VIETNAMESE
TON-KING (CHIAO-CHIH)
HAI-NAN
Irrawaddy River
PYUS
MONS
Chao Phraya River
Mekong River
SOUTH CHINA SEA
CHIN-LIN
Lopburi
Mi-s'on
Mun River
TUN-SUN
KHMERS
LIN-YI
CHEN-LA
CHAMS
Vo-canh
KO-LO
Ba Phnom
Angkor Borei
Vyadhapura
Phnom Da
P'AN P'AN
Oc-eo
Takuapa
TAMBRALINGA
LANGKASUKA
CH'IH-T'U
TAN-TAN
Strait of Malacca
YEH-P'O-T'I
KO-YING
JAVA SEA
Sunda Strait
HO-LO-TAN/T'O
SHE-P'O

Kenneth R. Hall, *Maritime Trade and State Development in Early SE Asia*, 1985.

Hindu Temples in Vietnam. J.C. Sharma transcended his heavy diplomatic duties to explore and expound the vibrant attainments of the Cham people who once were a dynamic and vital State in SE Asia. To him they have the ecstasy of newness in the sudden salience of his psyche. Moved by a feeling of participation in a flowing onward of the sonorous and silent waves of Cham being, he reveals their solemn history, the grandeur of their temples, their archaeological record in inscriptions of Classical grace, the ruins of their royal cities, their high culture and local lore. He breathes life into the vanished civilisation of Champa. His presentation gains greater importance as the pioneering works of masters like Bergaigne and Barth, Finot and Coedes, Pelliot and Paul Mus, Lajonquiere and Majumdar have been out of print, or outdated, or inaccessible because of being written in French.

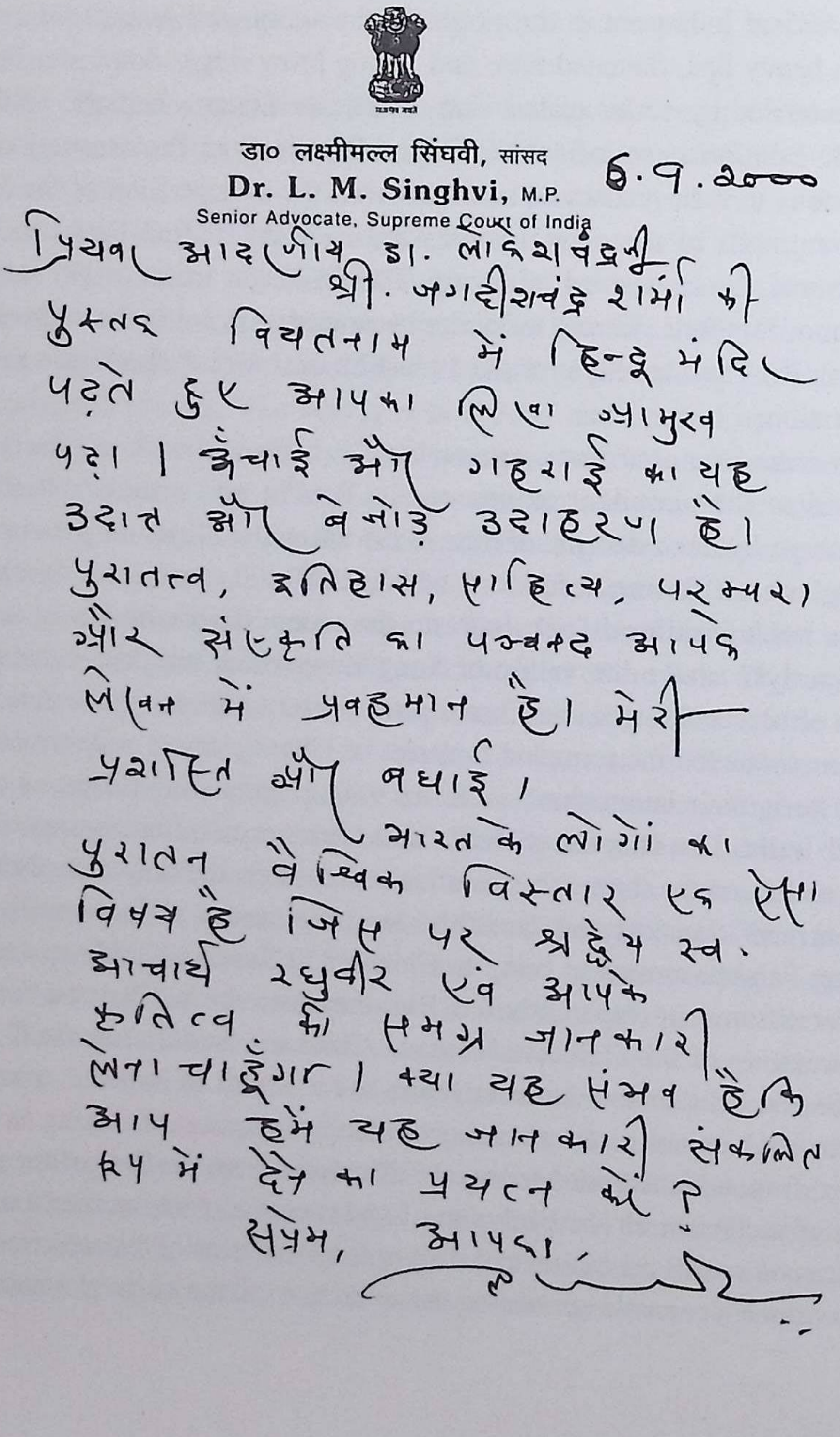
As early as 1888, Bergaigne published the outline history of Champa based on inscriptions, with a chapter on religion. He identified the Trinity of Śiva, Viṣṇu and Brahmā. Champa was then better known in France, than in Vietnam. The inscriptions could be read only in Paris, as it was the centre where Sanskrit was studied. The Sanskrit epigraphic records of Champa were confirmed by Chinese sources. The history of Hindu Champa could be constructed from about 192 CE. The coast of Nhatrang was called Kauṭhāra in Sanskrit. In October 1899, Finot and Lajonquiere left Saigon for Hanoi by land. It took them three months to travel along the coast, as they listed monuments and surveyed statues. The survey was crucial and opened up the rich heritage of sculptural treasures of the Chams. The first Cham inscription of Vo-canh and the great temple of Dong-duong are Buddhist, but of the 128 most important inscriptions, 92 invoke Śiva. A head of Śiva from Mỹ Son, with the third eye on the forehead, the chignon and the crescent are Classical, but the face is a perfect Cham type. The Chams had the refinements of Classical Hindu culture in all details, but they were not content just to copy it. They lived it. The Trakieu inscription of the seventh century is in Sanskrit and celebrates Vālmīki, the bard of the Solar Dynasty (Sūrya-vaṁśa) of Lord Rāma. The Sovereign of Kauṭhāra was the most ancient goddess of the race, and to this day the Chams remember her as Po Nagar or the 'Sovereign of the Realm'. She was the divinisation of the energies of the Cham people and King Parameśvara eulogised her as being the "Origin of the development of existence on earth". This hymn to the Goddess of Nha-trang, the ancient Bhagavatī Kauṭhāreśvarī, in the inscription dated 1050 CE, is a remarkable reminder of the heyday of Cham poetry, both in sophistication and diction. The unknown Cham poet lived sixteen years before the conquest of England by the Normans, and he was writing such abstraction and philosophical ideas as would have been impossible to find in a European writer of the time.

J.C. Sharma illustrated the major monuments that have triumphed over the vagaries of time. They were dynamised centres of Chams over several centuries, which have been resurrected by painstaking analysis of stylistic chronology. The continuous relocation of the capitals of Champa resulted in stylistic changes over the centuries. They spanned the eastern coast of Annam upto the Annam portal. The Cham school had its own style separated from the artistic output of the Khmers. Sharma followed, in the main, the classification of P. Stern and his chronology. Stern's detailed analysis of the evolution of decorative motifs made possible greater precision in dating. He used eight elements of decoration as the basis of his chronology and distinguished six styles: (l) Early style of Mi-son E1 of the eighth century. A superb pedestal from the tower of Mi-son E1 shows unmistakable kinship with its Indian origins. A relief of dancers and a representation of Viṣṇu remind of Gupta art. This style is a union of an intense realistic vitality with an idealised harmony. (2) The Hoa-lai style of the 8th/9th century coincides with the transfer of the capital of Champa to Pāṇḍuraṅga (Phan-rang) in the middle of the eighth century. The red-brick sanctuary tower of Hoa-lai is the grandeur and dignity of the pilasters. (3) The Dong-duong style is known chiefly through the Buddhist monastery of Lakṣmīndra-Lokeśvara. It is contemporary with the rise of a new dynasty in 875 at Indrapura in the north. In the sculptured human figures, the indigenous anatomy such as heavy lips, flattened nose and jutting brow ridges dominate. From the exuberant decoration characterised by vermiculated vine tendrils emanates a barbaric vitality. (4) The style of Mi-son A1 reveals Javanese influence. The sculptures from the excavations at Tra-kieu are graceful and sinuous in their realism and contrast with the exaggeration of the Dong-duong style. (5) The permanent shift of the capital southward to Vijaya (Binh-Dinh) in 1000 CE brought decadence in art and the coarsening of forms. The Po Nagar tower at Nha-trang is the earliest extant monument of this style. Khmer influence became significant in the style of Binh-Dinh (11th to 13th centuries). (6) The Late Style of the 14th–17th centuries declined due to the exhaustion of sources of inspiration.

The Chams were in a precarious geographical habitat, and with no reserves of population. They succumbed to the abundant manpower in Tonkin and northern Vietnam. They were smothered in embryo by the rude hand of time in the unequal collision of population. Fragments of their enchanted glory can be seen in folklore, which is still full of stories of Indra, called Yan In or 'God Indra'. He has transitioned from Indra to the monosyllabic In. He is associated with the construction of a dyke above the valley of Song Luy, which magically dams up the celestial waters. In years of severe drought, the Chams pray to him to release the waters.

J.C. Sharma chronicled the trampled fantasies of Cham glory in a systematic presentation of their eventful history, their international relations with neighbouring States, as well as further on with China and India. His chapter on India and Champa narrates the moving faith of King Gaṅgarāja who abdicated the throne to spend his last days on the holy Gaṅgā river. Champa was a renowned centre of Sanskrit and Buddhist learning, and a Chinese military mission was sent against King Śambhuvarman to bring to China 1350 Sanskrit Buddhist works as war booty. In 752 Emperor Shomu of Japan invited Buddhasthira from Champa for the sumptuous consecration ceremony of the Daibutsu Roshana (Rochana Buddha) at the Todaiji monastery. He introduced Sanskrit music and dance in Japan and it is part of imperial repertoire to this day. The author of the book covers a vast canvas, from the introduction of writing to the highest forms of literary genres, from administration to social institutions, from the flow of the performing arts to the permanence of architecture. The evolution of styles of sculpture, architectonic ornamentation, external influences on art; all contribute to the all-round evaluation of the achievements of Champa. Shri Sharma has done yoeman's service to the evolution of the cultural strands of SE Asia by giving in a concise manner the history of the temples of the four major regions of Classical Champa, namely, Amarāvatī, Vijayā, Kauṭhāra and Pāṇḍuraṅga. This panoramic survey of the architectural and sculptural riches opens to us the rapture of Cham devotion.

Shri J.C. Sharma will inspire younger scholars by his exploration of the time, spirituality and creativity of the Cham genius over fourteen centuries. It was a magical time of whirlwind successes of the Chams in their deep commitment to life, to meditation, to action that generated an energised system. Shri Sharma gives a glimpse of the pure bright rays of the tremendum of the Cham mind. It is a book that un-tangles a silence of history.



सत्यमेव जयते
डा० लक्ष्मीमल्ल सिंघवी, सांसद
Dr. L. M. Singhvi, M.P.
Senior Advocate, Supreme Court of India

6.9.2000

प्रियवर आदरणीय डा. लोकेशचंद्रजी
श्री. जगदीशचंद्र शर्मा की
पुस्तक वियतनाम में हिन्दू मंदिर
पढ़ते हुए आपका लिखा आमुख
पढ़ा। ऊँचाई और गहराई का यह
उदात्त और बेजोड़ उदाहरण है।
पुरातत्व, इतिहास, साहित्य, परम्परा
और संस्कृति का पञ्चनद आपके
लेखन में प्रवहमान है। मेरी
प्रशस्ति और बधाई।
भारत के लोगों का
पुरातन वैश्विक विस्तार एक ऐसा
विषय है जिस पर श्रद्धेय स्व.
आचार्य रघुवीर एवं आपके
कृतित्व की समग्र जानकारी
लेना चाहूँगा। क्या यह संभव है कि
आप हमें यह जानकारी संकलित
रूप में देने का प्रयत्न करें?
सप्रेम, आपका,

Art of Vietnam. A seminar was held on 8 Nov 1995 at the Indira Gandhi National Centre for the Arts. I delivered the keynote address. Indo-China came into being in 1887. Within a short span of about sixty years, European scholars found the distinct cultural personalities of Vietnam, Cambodia, Laos and contiguous Thailand. Vietnam is a Chinese expression. Viet is the Annamite pronunciation of Chinese *Yueh*, which means 'wild'. It means the 'Wild South'. The culturisation of Vietnam revolves around Coastline Vietnam and Inland Vietnam. Coastline Vietnam had quadrangular adze from the neolithic period which also prevailed in Indonesia. The connection of coastline Vietnam to Indonesia was close. Inland Vietnam was related, culturally and from the point of view of material civilization, with the Chinese lenticular adze as early as the neolithic period. Coastline Vietnam had a distinct personality in history, governed by the Chams under the name of Champa, from the Indian kingdom of Champa on the eastern coast. Founded by the Cham people in 192 CE Champa disappeared in the 17th century. The first dynasty of Champa was of Indian origin, while the second dynasty was founded in 336 CE by a fugitive Chinese slave. From the fifth century onwards when the sacred city of temples was built at Siṁhapura, Champa was Śaiva. Vietnam was known as Tonkin, Annam and Cochin China during the French period. Tonkin was the northern part, with Hanoi as its major city. Annam means the 'Pacified South'. It was the central part of Vietnam with the metropolitan city of Hue. Close to Hue are the Cham temples of Śiva. The southernmost part of Vietnam was known as Cochin China or Nam Bo, with the capital at Saigon. These distinctive parts of Vietnam have to be borne in mind when cultural evolution is taken into consideration.

Three chronological periods of culture can be distinguished in Vietnam. The first is the Bronze Age, the Dongson period (4th century BC to the 1st century CE). The second period lasted from the 1st to the 10th century of the Christian era, and Chinese dominated the scene. Funerary architecture of this peried, with materials from the tombs, is through and through Chinese. There are Buddhist statues of Lokapālas, Kinnaras, Vajrapāṇi and so on. This Buddhist art of Vietnam has rarely been studied. A general work on it deserves to be taken up with the collaboration of experts in Vietnam and India, as well as in Japan, China and Europe. From the 10th to the 13th century Vietnam was Sino-Vietnamese. After the 13th century Vietnamese art emerged gradually. From the 13th century upto the present day, a distinct Vietnamese idiom of art evolved. A number of stupas have survived from the 11th century onwards. Detailed photographic documentation of these stupas from the point of view of the art historian, and historian of architecture would be a historic step in the study of Vietnamese culture. It will provide a rich source for understanding the evolution of the Buddhist art of Vietnam, for example, Binh-son stupa (11–12th century), Kao-phien stupa (1057), Ly Nhon-ton stupa (1121), Pho-minh stupa. The Thien-phuc temple (1132) has Cham motifs, like the Garuḍa. From the 12th century onwards, influences from Java can also be seen, probably through Champa. All these elements have remained unstudied and they constitute a major field where Indians can contribute, besides the restoration of these monuments.

Vietnamese recitation of Sanskrit dhāraṇīs. Venerable Thich Minh Hanh was studying at the Department of Buddhist Studies, Delhi University in 2001. He researched the recitation of the dhāraṇī of Thousand-armed Avalokiteśvara and of the Prajñāpāramitā-hṛdaya-sutra in its Chinese transcription read in Vietnamese pronunciation, in comparison with the original Sanskrit pronunciation. The divergences were so fundamental that no convergence could be worked out. The Vietnamese have recited them for over a millennium and developed their own musical notation that is sensitive to their linguistic genius, and ignores the division of Sanskrit words. A word is broken up in an arbitrary way, and it is not possible to recognize the Sanskrit original.

भारत की मनीषा में सागरों की हिल्लोरें और सुवर्ण की दिव्य आभा, समुद्र की चुनौतीभरी साहसिकता और लक्ष्मी की जीविष्णुता की गाथा नितनई ऐतिहासिक उपलब्धियों का काव्य है। समुद्रमन्थन और सुवर्णद्वीप हमारी संस्कृति की चारिका के प्रतीक हैं। समुद्रमन्थन से चौदह रत्न निकले, जिनमें लक्ष्मी, रम्भा जैसी देवांगनाएं, अश्व, हरिधनु संमिलित थे। ये भारत की बढ़ती संपन्नता और सांस्कृतिक वैभव थे। आज भी विवाह के समय वरवधू को आशीर्वाद देते हैं कि ये चौदह रत्न प्रतिदिन मंगल करें (रत्नानीह चर्तुदश प्रतिदिनं कुर्वन्तु वो मंगलम्)। इतिहास की गहराइयों में से नवदम्पती का जीवन नए उत्कर्ष को पाता है। सुवर्णद्वीप दक्षिणपूर्व के किसी एक देश का नाम न था, अपितु अनेक द्वीपों का सामान्य अभिधान था। यहां का सर्वप्रथम संस्कृत शिलालेख चम्पा से मिलता है।

चाम् भाषा इण्डोनेसिया के भाषा-परिवार से मिलती है। चाम् लोग चावल की खेती करते आए हैं, मातृप्रधान समाजव्यवस्था है जिसमें मामा का विशेष स्थान है, और पितृयान के कारण पूर्वजों की उपासना प्रमुख रही है। चाम् जाति की दोङ्सोन् नवपाषण-युगीन संस्कृति थी। चीनी संस्कृति के संपर्क से और तदुपरान्त भारतीय मनीषियों एवं व्यापारियों के प्रभाव से इनमें विलक्षण जागृति आई। संस्कृत-भावित संस्कार, भाषा, लिपि, शासनव्यवस्था, आदि के आधार पर चाम् जाति ने चम्पा का शक्तिशाली राज्य बनाया, जिसके समकक्ष केवल कम्बुज-राज्य ही था। भारत में अनेक भौगोलिक स्थान चम्पा कहलाते थे। ये चम्पा-पुष्पों से सुरभित और धर्म से पावित थे। अभिज्ञान-शाकुन्तल में शकुन्तला चम्पा-नदी के तट पर सखियों सहित विहार करने आती है। पद्मपुराण के ११वें अध्याय में इसी नदी के तट पर बसी चम्पापुरी तीर्थ-स्थल थी। महाभारत के दानवीर कर्ण की राजधानी चम्पा थी। महाभारत और पालि-भाषा के मज्झिम-निकाय में चम्पानगरी के चम्पा-पुष्पों के विशाल एवं सुरक्षित उपवनों का वर्णन है। चाम्-जाति ने पुष्पित प्रकृति और तीर्थों की पावनता लिए 'चम्पा' शब्द अपनाया। यह उनके नवोन्मेष की अभिव्यक्ति थी।

चाम् जाति समुद्र-परिवहण में दक्ष थी। अन्तरराष्ट्रीय व्यापार के लिए चीन और इण्डोनेसिया के लिए चाम् नाविक-दस्यु बिभीषिका थे। समुद्र-दस्युता चाम् संपन्नता और शक्ति का एक तत्त्व था। उत्तर से चीन-प्रभावित अन्नम के राजवंशों से पीडित होने के कारण उन्होंने अपनी अलग पहिचान बनाई। इसके लिए भारत से लिपि, शब्दभण्डार, साहित्य, दर्शन और शासन-पद्धति ली। संस्कृत राज्य की भाषा बनी। हिन्दु और बौद्ध देव

और देवियों की प्रतिमाएं और शिल्पशास्त्रों का स्थापत्य उनकी अस्मिता के उज्ज्वल प्रतीक बने। संस्कृत में आज भी उपलब्ध राजाभिलेख चाम् गौरव के उज्ज्वल प्रतीक हैं।

चीनी इतिहास-ग्रन्थों के अनुसार चम्पा का अभ्युदय दूसरी शती से प्रारम्भ हुआ। चम्पा के चार प्रदेश थे—अमरावती (क्वाङ्नाम्), विजय (बिन्दिन्), कौठार (न्हात्राङ्) और पाण्डुरंग (फान्राङ्)। सन् ४०० के लगभग भद्रवर्मन् ने मिसोन् में शक्तिशाली राज्य बनाने के उपलक्ष में भद्रेश्वर की प्राणप्रतिष्ठा की, जो राष्ट्रमन्दिर था और शताब्दियों तक राष्ट्रीय अस्मिता का प्रतीक और श्रद्धाकेन्द्र रहा।

वोकान् शिलालेख के अनुसार चम्पा के पहले राजकुल के संस्थापक श्रीमार थे। चीनी अभिलेखों के अनुसार यह घटना सन् १९२ में घटी। श्रीमार ने अमरावती से आरंभ करके पाण्डुरंग आदि प्रान्तों को जीत कर चम्पा का राज्यक्षेत्र निर्धारित किया। वोकान् शिलालेख की शुद्ध संस्कृत से ज्ञात होता है कि दूसरी शती में चम्पा में भारतीय संस्कृति पूर्णतः बद्धमूल थी। इस काल के तमिल साहित्य में मदुरै के पाण्ड्य राजाओं की उपाधि ''मारन्'' है। संभावना हो सकती है कि मदुरै के राजपरिवार के सदस्यों ने चम्पा में राज्य स्थापित किया था। पॉल म्यूस (**Paul Mus**) ने लिखा है कि न्हात्राङ् के समुद्रतट पर संस्कृत बोली और लिखी जाती थी और इस प्रदेश का नाम कौठार था। यद्यपि चीन और चम्पा के गहरे और लगातार संबन्ध थे, तथापि चम्पा चीन के अधिभाव से मुक्त रहना चाहता था और सहस्र वर्ष तक रहा। चीनी इतिहासों में चम्पा के अनेक नाम हैं—लिन्यि (सन् ७५८ तक), ह्वान्वाङ् (७५८-८७५), ८७५ के पीछे चान्पो, और तदुपरान्त चान्चङ् । चाम् भाषा का वीतनामी भाषा से कोई संबन्ध नहीं जो कि चीनी लिपि में लिखी जाती थी। चाम् भाषा की लिपि दक्षिण-भारतीय लिपि से विकसित हुई थी। उसके अनेक रूप थे—अखर् स्त्रः (खड़ी लिपि), अखर् तपुक् (पुस्तकालय-लिपि), अखर् गर्मिन् (कृमि-लिपि), अखर् योक् (गुह्य लिपि), अखर् तुहोल् (संक्षिप्त लिपि), और अखर् रिक् (धर्म-लिपि)।

छठी शती में राजा प्रकाशधर्म ने कुबेर का पूजास्थान बनाया जिससे उसके धन की वृद्धि हो। इससे लगता है कि चम्पा अन्तरराष्ट्रीय व्यापार के लिए महत्त्वपूर्ण जलयान-क्षेत्र था। भारत और इण्डोनेसिया से चीन जाते व्यापारियों के लिए चम्पा वरदान था।

सातवीं शती में चीन के सम्राट् ने चम्पा से संस्कृत ग्रन्थ लाने के लिए राजा शम्भुवर्मा के विरुद्ध सैनिक अभियान भेजा। राजा शम्भुवर्मा को पराजित कर चीनी सेना चम्पा से १३५० संस्कृत ग्रन्थ स्वदेश ले गई।

चाम् नरेश शैव थे और लिंगों की स्थापना करते थे और उसे अपना नाम देते थे। मिसोन् में भद्रवर्मा के लिंग का नाम भद्रेश्वर था। उनके उत्तरवर्ती शम्भुवर्मा ने उसका जीर्णोद्धार करवाया और उसको संयुक्त नाम दिया। इस में अपना और संस्थापक का नाम निहित था—शम्भु-भद्रेश्वर। इन्द्रवर्मा प्रथम ने उसे इन्द्र-भद्रेश्वर कहा। इसका अभिप्राय—राजा धरती पर दृश्य शिव है जिसके रूप में भगवान् शिव लोकहित के लिए अवतीर्ण हैं। भगवान् शिव, नरेश और लोक समूह तीनों अभ्युदय और श्रेयस् का समाहार हैं।

पूर्वेशिया के देश चम्पा को भारत ही मानते थे। तोदाइजि विहार की ५० फुट ऊंची भगवान् रोचन की विराट् प्रतिमा की प्राणप्रतिष्ठा हेतु जापान के सम्राट् शोमु ने ७५२ में भारतीय आचार्यों को निमन्त्रित करना

चाहते थे। इस समय विशेष समारोह का आयोजन करने के लिए उन्होंने चम्पा से आचार्य बुद्धस्थिर को आमन्त्रित किया। भगवान् रोचन (अथवा वैरोचन) अवतंसक-सूत्र के ''अभ्युच्च-देव'' हैं जिन की महाप्रतिमा ही हो सकती है। बामियान की दो मूर्तियों में से उच्चतर प्रतिमा इन्हीं भगवान् रोचन की थी। तोदाइजि के समारोह के लिए आचार्य बुद्धस्थिर ने सहस्त्रों युवा-भिक्षुओं को संस्कृत संगीत और अभिनय की शिक्षा दी। साथ ही साथ, इस पुण्य मंगल के लिए आचार्य ने मान्शुराकु ''सहस्त्र-शरद्-उत्सव'' नामक नए संगीत की रचना की। सन् ७५२ से आजतक राष्ट्रोत्सवों में ''चम्पा के आठ नृत्य'' (रिन्यू-हाचि-गाकु) का अभिनय होता है। इन आठ में महाराजा हर्षवर्धन के नागानन्द नाटक पर आधारित ''गेंजुराकु'' नृत्य, भैरव का नृत्य, और ''अम्बा'' अर्थात् दुर्गा का नृत्य संमिलित हैं। सन् १८८८ में जापान के सम्राट् मेइजि ने आठ में से तीन नृत्यों को पुनः स्थापित किया और ये आजतक जापान की शास्त्रीय नृत्य की उच्चतम अभिव्यक्ति हैं।

सन् ८७५ में इन्द्रपुर-वंश ने देशका एकीकरण सुदृढ किया, अमरावती को राजधानी बनाया, और अनेक भव्य मन्दिरों की स्थापना की।

सन् ९०२ के आन्थाइ शिलालेख में स्थविर नागपुष्प ने लोकनाथ की प्रतिमा प्रतिष्ठापित की। इस प्रमुदित-लोकेश्वर विहार की स्थापना राजा भद्रवर्मा द्वितीय ने की और सकलराजाधिराज इन्द्रवर्मा ने इसे पुनः राजाश्रय दिया। यह शिलालेख बौद्ध दर्शन के विकास पर पुनश्चिन्तन के लिए बाधित करता है। लोकनाथ के नमस्कार से अभिलेख आरंभ होता है और वज्रपाणि की कृपा से मनुज बुद्धमार्ग को प्राप्त करते हैं। विहार में वज्रधृत् (= वज्रधर), लोकेश्वर और वज्रसत्त्व के तीन मन्दिर बनाए गए—

शाक्यमुनि-शासनात्	शून्य	वज्रधातु	वज्रधृक् (= वज्रधर)
अमिताभ-वचोयुक्त्या	महाशून्य	पद्मधातु	लोकेश्वर (= प्रमुदित-लोकेश्वर)
वैरोचन-ज्ञया	शून्यातीत	चक्रधातु	वज्रसत्त्व

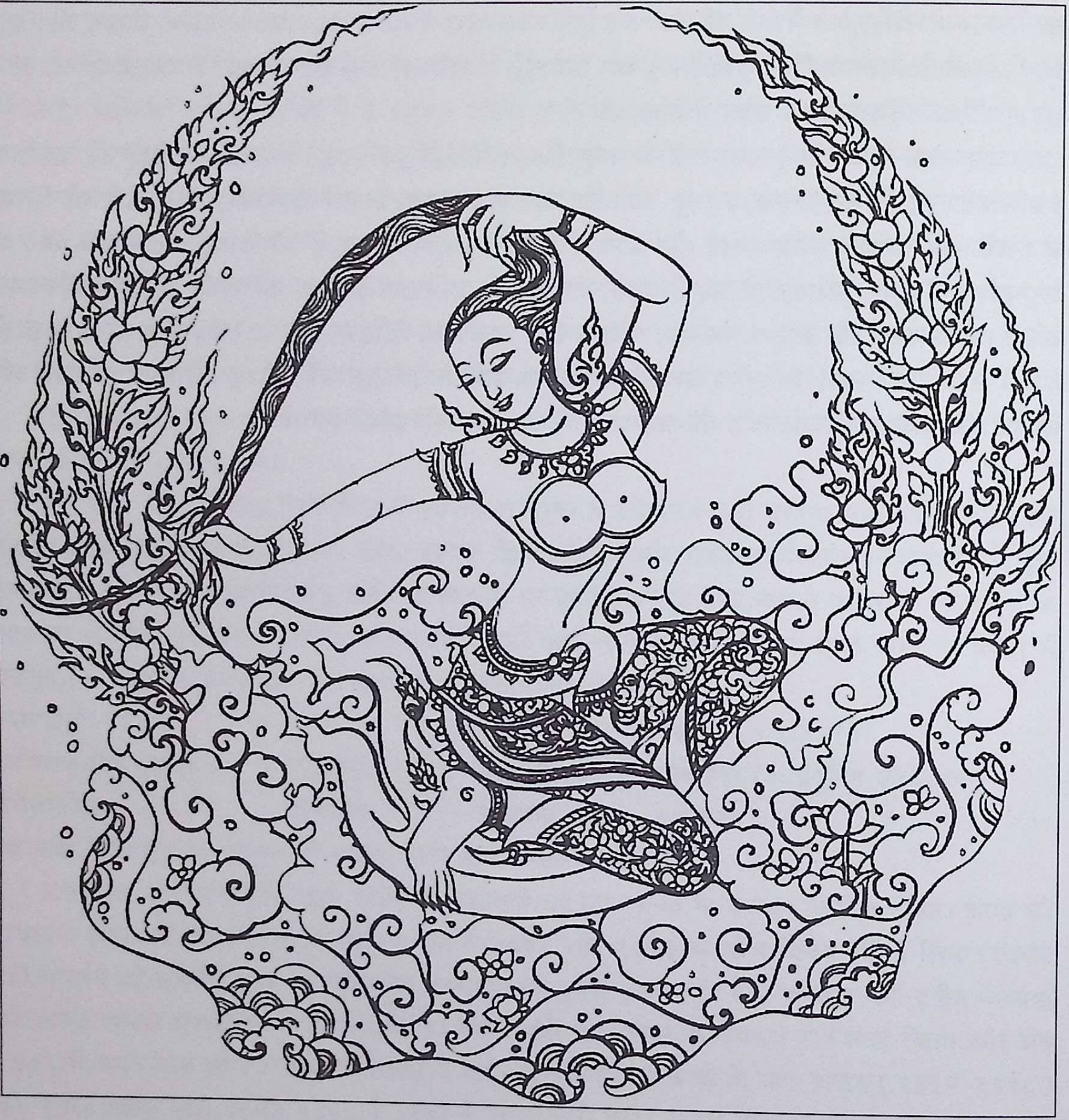
यह त्रयी किस सूत्र से, संप्रदाय से अथवा दर्शन से है—सब अन्वेष्य है।

अन्नम के चीनवंशजों की बढ़ती शक्ति ने अमरावती को सन् १००० के लगभग पराजित किया। चम्पा की राजधानी विजय में स्थानान्तरित की गई। अन्नम ने १०४४ और १०६९ के बीच विजय भी ले लिया। विजय और पराजय की शृंखला चम्पा की क्षीयमाण जनसंख्या को दुर्बल करती गई। राजा जयसिंह वर्मा तृतीय ने जावा की तपसी नामक राजकुमारी से विवाह किया। अपनी पुत्री का अन्नम के युवराज से विवाह किया और सन् १३०६ में अपने कुछ प्रदेश विवाह के उपलक्ष्य दे दिए। अन्नम-नरेश ने चम्पा के राजा चेनाङ् (१३१२-१३१८) को परास्त किया और उसको १३१८ में जावा में शरण लेनी पढ़ी। अन्नम-नरेश ने चेयानान् को चम्पा का राज्यपाल नियुक्त किया, जिसने १३१८-१३४२ तक राज्यभार संभाला। १४वीं शती में चम्पा-नरेश अन्नम के सामन्त बन गए। क्रमशः चम्पा अन्नम में विलीन होता गया। वंशावली के अनुसार चम्पा के नरेश १८२२ तक सत्ता में रहे, पर यह घोर ह्रास का काल था।

चाम् गौरव के युग में न्हात्राङ् (कौठार) में भगवती कौठारेश्वरी राज्य की अधिष्ठात्री देवी थीं। आज भी चाम् ब्राह्मणोपासक इनकी 'पो नगर' अर्थात् राष्ट्र-देवी के रूप में उपासना करते हैं। जयश्रीपरमेश्वरवर्मा के

सन् १०५० के शिलालेख में देवी की आराधना ऐसी भव्य भाषा में की है कि फ्रांस के अग्रणी विद्वान् पॉल म्यूस चाम् प्रतिभा से आश्चर्यचकित पूछते हैं—''क्या इस शती में योरोप में कोई ऐसा लेखक हो सकता था जो इतनी गूढ दार्शनिक कल्पनाओं को स्तोत्र में बांध सके?''

चाम् लोक-कथाएं हिन्दु-परम्पराओं से भरपूर हैं। इन में ''इन्'' (= इन्द्र) की केलिलीलाओं की कहानियां प्रचलित हैं। इन् (= इन्द्र) ने क्राउन् न्युः घाटी के ऊपर बांध बनाया जिससे उसके प्रिय चाम् खेती की सिंचाई कर सकें और वसुंधरा शस्यश्यामला रहे। आज वीतनाम में १५,००० चाम् हैं और कम्बुजदेश में ७०,००० के लगभग। इनमें कुछ मुसलमान हो गए हैं। कुछ चाम् ब्राह्मण अभी तक उपासना की ज्योति जगाए हुए हैं। चम्पा की गौरवमयी कला और स्थापत्य के भव्य मन्दिर यद्यपि भग्नावस्था में हैं, परन्तु चम्पा की अतीत गरिमा के साक्षी हैं। सौ से अधिक संस्कृत शिलालेख चम्पा के एक सहस्र वर्षों का इतिहास संजोए हैं। इन में चम्पा के नरेशों और विद्वानों की यशोगाथा, साहित्यिक प्रतिभा, अटूट दिव्य-श्रद्धा की झांकी मिलती है। (२८.१.२००७)



In the Paṭhama-sambodhi, the Bodhisattva calls Vasundharā/Pṛthvī the Earth Goddess to bear witness to his merits in former lives. She says to the Bodhisattva: 'I know the magnitude of thy spiritual riches, the tresses of my hair are saturated with the ritual-water of your offerings, let me wring out the water now'. The water from the hair ooze out like the flow of Gaṅgā and the army of Māra flees away to avoid being flooded away.

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